Contributed by Gordon Anderson

Lesson One	Lesson Two
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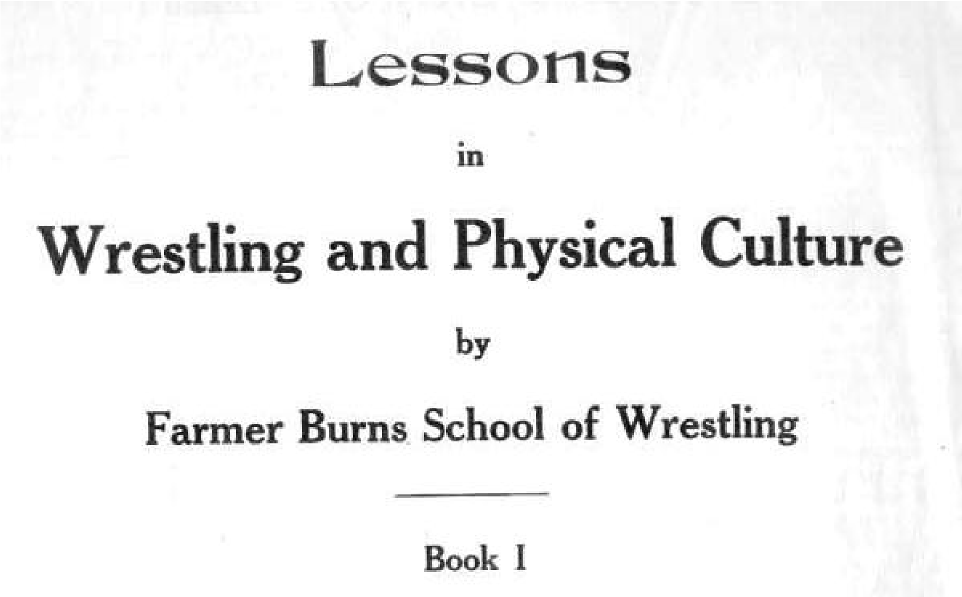


Lessons

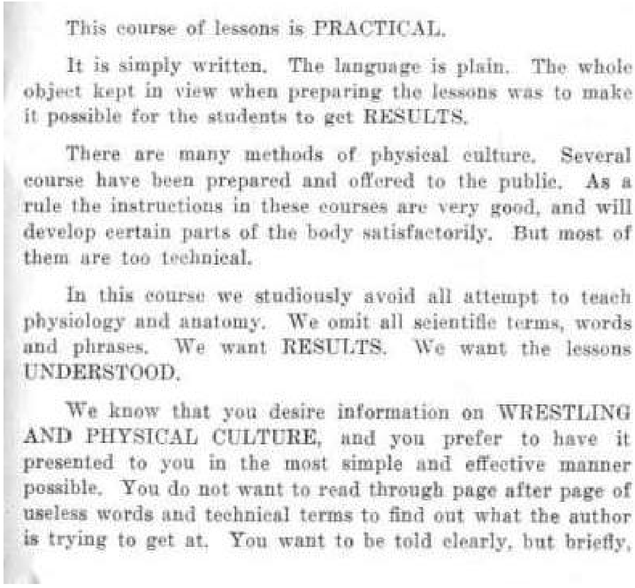
in

Wrestling and Physical Culture

by

Farmer Burns School of Wrestling

Book I



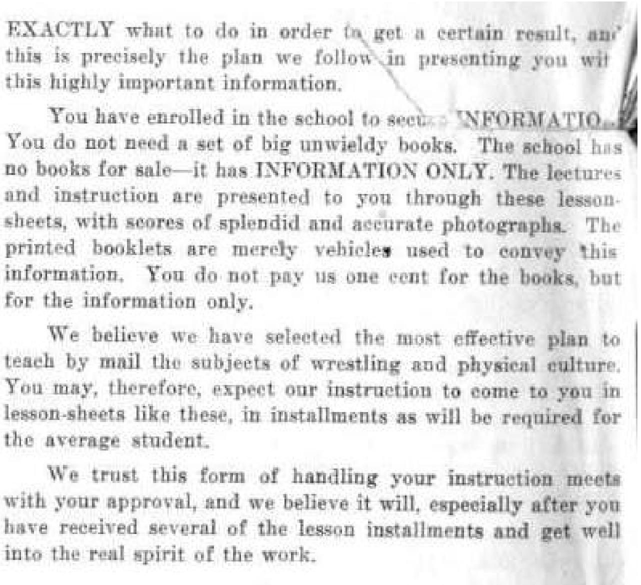
This course of lessons is PRACTICAL.

It is simply written. The language is plain. The whole object kept in view when preparing the lessons was to make it possible for the students to get RESULTS.

There are many methods of physical culture. Several course have been prepared and offered to the public. As a rule the instructions in these courses are very good, and will develop certain parts of the body satisfactorily. But most of them are too technical.

In this course we studiously avoid all attempt to teach physiology and anatomy. We omit all scientific terms, words and phrases. We want RESULTS. We want the lessons UNDERSTOOD.

We know that you desire information on WRESTLING AND PHYSICAL CULTURE, and you prefer to have it presented to you in the most simple and effective manner possible. You do not want to read through page after page of useless words and technical terms to find out what the author is trying to get at. You want to be told clearly, but briefly,

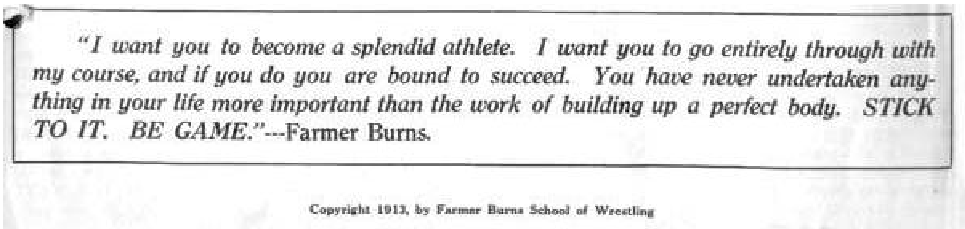


EXACTLY what to do in order to get a certain result, an this is precisely the plan we follow in presenting you wi this highly important information.

You have enrolled in the school to secu INFORMATIO You do not need a set of big unwieldy books. The school has no books for sale—it has INFORMATION ONLY. The lectures and instruction are presented to you through these lesson-sheets, with scores of splendid and accurate photographs. The printed booklets are merely vehicles used to convey this information. You do not pay us one cent for the books, but for the information only.

We believe we have selected the most effective plan to teach by mail the subjects of wrestling and physical culture. You may, therefore, expect our instruction to come to you in lesson-sheets like these, in installments as will be required for the average student.

We trust this form of handling your instruction meets with your approval, and we believe it will, especially after you have received several of the lesson installments and get well into the real spirit of the work.



> *"I want you to become a splendid athlete. I want you to go entirely through with my course, and if you do you are bound to succeed. You have never undertaken anything in your life more important than the work of building up a perfect body. STICK TO IT. BE GAME."*---Farmer Burns.

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Our Course for Every One—Lesson I

Kindly read this carefully.

We have students of every age and in every walk of life.

We have students that know absolutely nothing about wrestling, and others who have wrestled for years in professional matches; and then we have students of every degree between.

It is utterly impossible to prepare a set of lessons especially for each student or group of students. The cost amounts to thousands of dollars, and the small tuition fee charged requires the use of one set of lessons for all students.

It is a very difficult task to prepare such a set of instructions, for it must be simple enough for the mere boy and beginner to understand, and yet dignified and advanced enough for the business man and the professional athlete. The course must be suitable for the "average student" as well as those of much experience.

The course necessarily covers much that is elemental and it may appear to the experienced wrestler that we have devoted considerable space to simple gymnastic exercises and explanations that everyone should already know. Experienced wrestlers taking the course may have had the gymnastic work before, yet that outlined in these lessons is of wonderful value to even the accomplished athlete, and we ask every student, whatever his previous experience, to comply carefully with every detail of the instruction, for each exercise has for its purpose the development of certain important muscles.

The great secret of becoming a superior athlete lies in attention to the LITTLE THINGS. Therefore do not consider any part of our instruction too simple to deserve your closest attention and enthusiastic study and practice.

We start with simple exercises. We progress gradually, and before you are through you will receive the deepest and most scientific instruction of wrestling holds and physical culture practices.

Necessity of Actual Work.

You might read all the literature ever printed, and listen to all the lectures ever prepared, and watch the world's greatest athletes, and all of this would not do you a great deal of good, so far as making yourself proficient is concerned.

ACTUAL WORK IS WHAT COUNTS. In order to develop your muscles to a degree that will be helpful, the student must take up the work systematically. He must not hope to make progress too rapidly, but if the practice is carried on with regularity, and an earnest and determined effort is made, nothing in the world will prevent a normal man or boy from becoming a splendid athlete.

The importance of enthusiastic application cannot be over-estimated. Do not read the lessons and expect that to make you an athlete. It won't. Study the exercises and then prepare to give regular time to the work EVERY DAY. And you must use snap and ginger in both the physical culture and wrestling practices. Slow, feeble movements do little good. Snappy, energetic work is what causes the blood to run free, the lungs to draw in great quantities of life-giving oxygen, and the muscles to build themselves up into strong, flexible and well trained sinews.

The musician might study "book music" half a lifetime, without practice on the instrument, and then be unable to sit down to the piano and play the simplest tune as it should be played. The mechanic could take extended courses and personal instruction in the best schools, and without practical work, be unable to remedy the slightest ailment of a watch or clock. A world's champion billiard player could instruct a student in the theory of making every shot on the table, but without long and careful practice with the cue, the student could not execute the shots much better than the mere beginner who had never had instruction of any kind. But the actu[illegible] reading and study combined with practice makes the expert.

And so it is with wrestling and physical culture. Theory, without thoroughly systematized practice, is of little value. To develop the various muscles the proper exercises must be kept up with regularity for a long time. Just an occasional application of the exercises will not accomplish much, so make up your mind right at the start to consider your training as a part of your daily program, just as you eat and sleep. The student who is in earnest will do this. The student who will not exercise his self-control to this extent must not expect phenomenal results.

Time Required

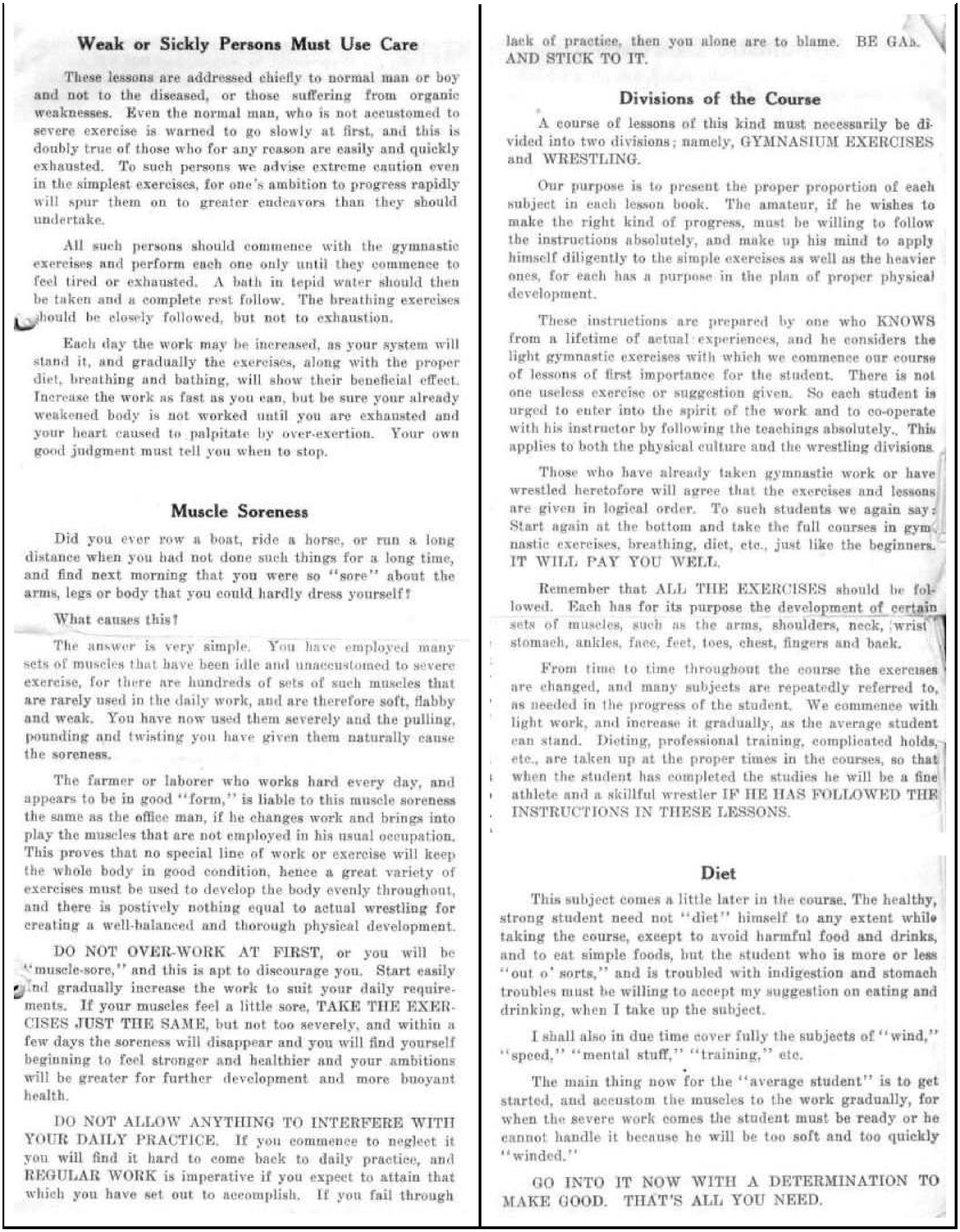
Take it easy at first.

Do not try to become an athlete by any short cut. The human body can be almost remade, so far as physical condition is concerned, but the rules of nature require this development to come as a natural result of systematic conditions which you alone control.

The human body is not like a rigid cast of bronze or a carving from stone. It is susceptible to changes of form and conditions almost like the clay in a sculptor's hand, but YOU must be the sculptor and you must be willing to allow nature to dictate the amount of work you do daily and the ultimate time for you to become a skillful and self-confident athlete.

Forced growth of animals or plants is unnatural growth. Give your body plenty of proper food, the required amount of right exercise, and the results are just as sure as any other law of nature. We want you to thoroughly understand this, for otherwise you are apt to overdo or underdo in your work, and the result of either would be disappointment, but when you enter into the study with a knowledge of what to expect and a further knowledge of exactly how to get the results desired, then you become the model student and your wo[illegible] will be intelligent and effective.

No one can say exactly what length of time will be required to make you a good wrestler, or put you in good condition. Your physical condition when you start, and the amount of work you can stand, and the interest and energy you put into the study and practice, will determine this, but REMEMBER THIS FACT: You positively can become a much better man physically, can greatly improve your health, and you can also become a good wrestler IF YOU WANT TO. We are showing you the way. You must do your part, too. We are confident that you will.



Weak or Sickly Persons Must Use Care

These lessons are addressed chiefly to normal man or boy and not to the diseased, or those suffering from organic weaknesses. Even the normal man, who is not accustomed to severe exercise is warned to go slowly at first, and this is doubly true of those who for any reason are easily and quickly exhausted. To such persons we advise extreme caution even in the simplest exercises, for one's ambition to progress rapidly will spur them on to greater endeavors than they should undertake.

All such persons should commence with the gymnastic exercises and perform each one only until they commence to feel tired or exhausted. A bath in tepid water should then be taken and a complete rest follow. The breathing exercises should be closely followed, but not to exhaustion.

Each day the work may be increased, as your system will stand it, and gradually the exercises, along with the proper diet, breathing and bathing, will show their beneficial effect. Increase the work as fast as you can, but be sure your already weakened body is not worked until you are exhausted and your heart caused to palpitate by over-exertion. Your own good judgment must tell you when to stop.

Muscle Soreness

Did you ever row a boat, ride a horse, or run a long distance when you had not done such things for a long time, and find next morning that you were so "sore" about the arms, legs or body that you could hardly dress yourself?

What causes this?

The answer is very simple. You have employed many sets of muscles that have been idle and unaccustomed to severe exercise, for there are hundreds of sets of such muscles that are rarely used in the daily work, and are therefore soft, flabby and weak. You have now used them severely and the pulling, pounding and twisting you have given them naturally cause the soreness.

The farmer or laborer who works hard every day, and appears to be in good "form," is liable to this muscle soreness the same as the office man, if he changes work and brings into play the muscles that are not employed in his usual occupation. This proves that no special line of work or exercise will keep the whole body in good condition, hence a great variety of exercises must be used to develop the body evenly throughout, and there is postively nothing equal to actual wrestling for creating a well-balanced and thorough physical development.

DO NOT OVER-WORK AT FIRST, or you will be "muscle-sore," and this is apt to discourage you. Start easily and gradually increase the work to suit your daily requirements. If your muscles feel a little sore, TAKE THE EXERCISES JUST THE SAME, but not too severely, and within a few days the soreness will disappear and you will find yourself beginning to feel stronger and healthier and your ambitions will be greater for further development and more buoyant health.

DO NOT ALLOW ANYTHING TO INTERFERE WITH YOUR DAILY PRACTICE. If you commence to neglect it you will find it hard to come back to daily practice, and REGULAR WORK is imperative if you expect to attain that which you have set out to accomplish. If you fail through lack of practice, then you alone are to blame. BE GAME. AND STICK TO IT.

Divisions of the Course

A course of lessons of this kind must necessarily be divided into two divisions; namely, GYMNASIUM EXERCISES and WRESTLING.

Our purpose is to present the proper proportion of each subject in each lesson book. The amateur, if he wishes to make the right kind of progress, must be willing to follow the instructions absolutely, and make up his mind to apply himself diligently to the simple exercises as well as the heavier ones, for each has a purpose in the plan of proper physical development.

These instructions are prepared by one who KNOWS from a lifetime of actual experiences, and he considers the light gymnastic exercises with which we commence our course of lessons of first importance for the student. There is not one useless exercise or suggestion given. So each student is urged to enter into the spirit of the work and to co-operate with his instructor by following the teachings absolutely. This applies to both the physical culture and the wrestling divisions.

Those who have already taken gymnastic work or have wrestled heretofore will agree that the exercises and lessons are given in logical order. To such students we again say: Start again at the bottom and take the full courses in gymnastic exercises, breathing, diet, etc., just like the beginners. IT WILL PAY YOU WELL.

Remember that ALL THE EXERCISES should be followed. Each has for its purpose the development of certain sets of muscles, such as the arms, shoulders, neck, wrist, stomach, ankles, face, feet, toes, chest, fingers and back.

From time to time throughout the course the exercises are changed, and many subjects are repeatedly referred to, as needed in the progress of the student. We commence with light work, and increase it gradually, as the average student can stand. Dieting, professional training, complicated holds, etc., are taken up at the proper times in the courses, so that when the student has completed the studies he will be a fine athlete and a skillful wrestler IF HE HAS FOLLOWED THE INSTRUCTIONS IN THESE LESSONS.

Diet

This subject comes a little later in the course. The healthy, strong student need not "diet" himself to any extent while taking the course, except to avoid harmful food and drinks, and to eat simple foods, but the student who is more or less "out o' sorts," and is troubled with indigestion and stomach troubles must be willing to accept my suggestion on eating and drinking, when I take up the subject.

I shall also in due time cover fully the subjects of "wind," "speed," "mental stuff," "training," etc.

The main thing now for the "average student" is to get started, and accustom the muscles to the work gradually, for when the severe work comes the student must be ready or he cannot handle it because he will be too soft and too quickly "winded."

GO INTO IT NOW WITH A DETERMINATION TO MAKE GOOD. THAT'S ALL YOU NEED.

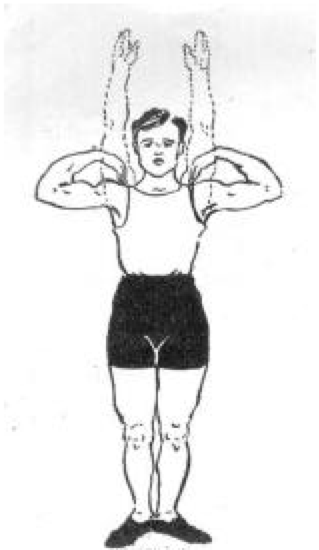


PLATE 1

Breathing Exercises

Exercise 1

Position—See Plate I. Note position of the feet. Heels together. Place the hands above the shoulders, fingers touching, and start to raise the hands upward. As you start the motion you should begin to INHALE. Take in the breath gradually and evenly as the hands pass upward until you have a complete inhalation at the instant the hands reach the highest point.

Now lower the hands slowly to their position on the shoulders, and as you lower them EXHALE the breath. You should have as much air driven from the lungs as possible at the instant the fingers touch the shoulders.

The breathing should be "on time" with the arm motions. Do not draw in the breath quickly, or exhale quickly, but just gradually as the arms are raised and lowered. A little practice will enable you to keep the breathing and the arm movements exactly together. PERFORM THIS EXERCISE TEN TIMES.

Now place the hands in the same position on the shoulders, and breathe as before, but extend the arms straight out from the body instead of above the head. Keep time, and perform this TEN TIMES.

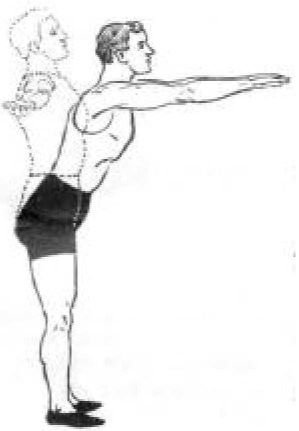


PLATE 2

Exercise 2

Position—Heels together. Incline the body forward as shown in the solid lines in Plate 2. Arms fully extended, palms downward.

Bring the body back to the vertical position shown by the dotted lines and while you are doing this INHALE the breath slowly, so that when the body is entirely erect your lungs will be FULL of air. As you pass the body backward, spread the arms outward until they extend directly out from the sides of the body instead of forward. Turn the palms upward during the motion.

In the next movement bend the body forward, gradually EXHALE so that you have as much of the air as possible forced from the lungs when you reach the first position.

Keep "time" carefully. The breathing and motions should conform exactly as in Exercise 1. Each movement should be done in about three seconds. PERFORM THIS MOVEMENT TEN TIMES, and after a few seconds' time, repeat. Be sure you breathe deep and through the nostrils.

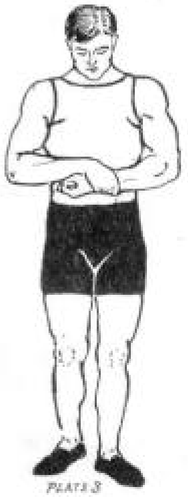


PLATE 3

Exercise 3

Position as in Plate 3.

Grasp the left wrist with the right hand firmly. Raise the arms slowly upward, INHALING the breath at the same time. Gradually raise the arms until they are as high above the head as possible, and when fully raised you should have the lungs completely filled.

Now lower the arms to the first position, EXHALING as they pass downward. Keep the breathing and motion "on time." Inhale slowly so you will not have the lungs filled before the arms reach their highest point.

IMPORTANT: While raising the arms, pull with the right hand and RESIST with the left, so that the muscles are doing hard work. Pull and resist strongly, for this breathing exercise is also splendid for the arm muscles. Perform TEN TIMES, then grasp the right wrist with the left hand and perform TEN TIMES. You can work up a fine sweat quickly with this exercise. It's a fine one. Do not neglect it.

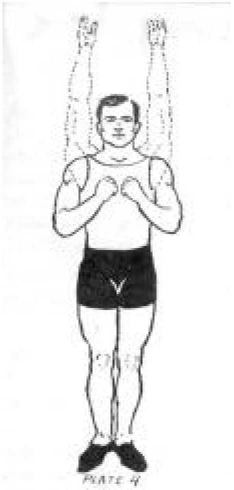


PLATE 4

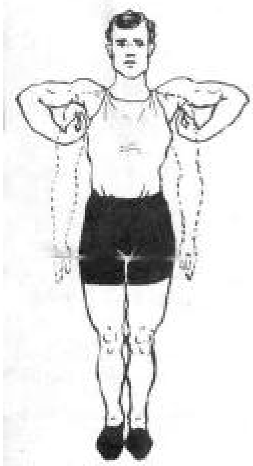


PLATE 5

Arm Exercises

Without Apparatus

(In future lessons the use of dumb-bells, mechanical exercises, etc., will be thoroughly covered.)

These calesthenic exercises are more particularly for the beginner, and those who need building up with light work before taking up the heavier movements and actual wrestling.

The exercises are intended to make the arms strong in ALL POSITIONS. The man who digs ditches and pitches hay is strong in the arms and shoulders, yet only in the SPECIAL POSITIONS REQUIRED IN HIS WORK. Many muscles are not used, and the course includes exercises that require the exercise of the entire group of shoulder and arm muscles.

POSITION: In the arm exercises the heels should be together as shown in the plates, and the body fully erect.

Exercise 4

(A) Place hands on chest with fists closed tightly. Raise arms fully extended above head and extend the fingers as shown by dotted lines in Plate 4. Return to original position with hands on chest, with fists clenched. Repeat TEN TO TWENTY TIMES.

(B) Hands on chest, and extend arm outward to the sides. Ten TIMES, or more.

(C) Hands on chest, and extend arms straight outward in front, arms parallel. TEN TIMES, or more.

PERFORM THESE EXERCISES QUICKLY AND WITH STRENGTH AND VIGOR.

Exercise 5

(A) Place hands under arms in exact position shown in PLATE 5. Raise elbows as high as possible, so the muscles will be stretched tight. Force arms downward as shown in dotted lines. Repeat TWENTY TIMES and be sure to raise shoulders and elbows HIGH. Count as you do this, one-two, one-two, etc., in order to keep time. Use lots of ginger and vim.

(B) Now change and extend the arms directly outward to the side instead of downward and return hands under arms. Repeat twenty times. Slow motions amount to nothing (except in special breathing exercises). This is work, not play. Go into it like you mean business. Now here you go, one-two, one-two, one-two, lots of snap, lots of ginger.

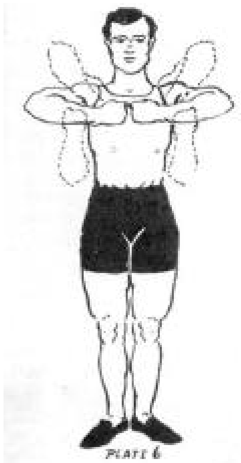


PLATE 6

Exercise 6

Hands on chest like Plate 6. Fists closed tightly. Body erect. Feet together.

(A) First movement consists in keeping the hands on chest and raising the elbows upward as far as possible. Raise them HIGH and stretch the muscles good. The value consists in getting the elbows and shoulders "away up." Perform this TWENTY TIMES.

(B) Second exercise. Place the hands and arms as shown in the lower dotted lines, Place fists tightly clinched. Now throw elbows straight backward AS FAR AS POSSIBLE, keeping hands shut. Get way back, the FURTHER THE BETTER. It's the STRETCHING of the muscles we are after. Bring arms back to starting position and repeat TWENTY TIMES. Better count as you go—one-two, one-two, etc. BREATHE DEEP, and through the NOSTRILS.

Note:—In all the above exercises I advise you to count. It teaches you TIME, and makes the movements regular, which is very desirable. Watch your breathing, for all of these are good breathing exercises for both amateur and professional.

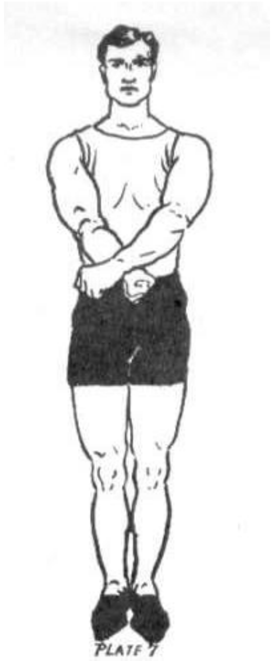


PLATE 7

Resistance Movements

Shoulder, Arm, Hand and Wrist Exercises

The term RESISTANCE is very broad and has a wide meaning in physical development. In fact almost every exercise, movement and wrestling position depend for their value on THE RESISTANCE MET WITH. This is what does the business in muscle building. The muscles must do WORK, and work means RESISTANCE.

The following exercises are special resistance movements, and each one is used for a CERTAIN PURPOSE. You must do some real work now, so enter into this department with your mind made up to get all out of it you can, which means that you will make one member of your body work against other members in real contest.

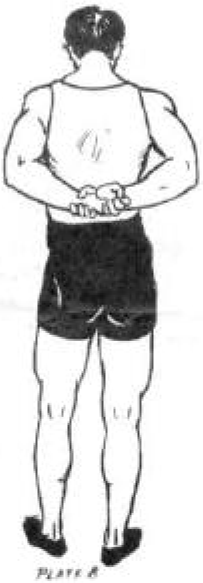


PLATE 8

Exercise 7

Stand erect, with heels together. Place the left wrist across the right wrist as in Plate 7.

Now raise upward with right arm, and RESIST with the left arm HARD. Allow both arms to pass gradually upward until they are HIGH ABOVE THE HEAD, but RESIST ALL THE WAY UP. Keep arms extended full length. Now lower to the original position, slowly pulling with the left arm and RESISTING WITH THE RIGHT ARM. Make hard work of this exercise. The sweat will start and that means good work. Perform this TEN TIMES.

Place the right wrist on the left and repeat the exercises TEN TIMES.

9

Deep breathing should be given the closest attention while performing this exercise.

Exercise 8

Assume this position shown in Plate 8, having the feet slightly apart.

The object of this exercise is to bring into play several sets of muscles that are rarely used in any kind of work.

Grasp the wrist firmly with the right hand and force the left arm up the back as far as possible, at the same time RESISTING with the left hand. It will be necessary to lean the body forward as the arms are forced up the back. I urge you to work faithfully on this exercise, for it trains muscles that badly need it, and prepares you to resist arm holds, such as the hammerlock, in wrestling.

For the left arm up TEN TIMES and then change positions of the hands and force the right arm upward TEN TIMES.

If the work seems too hard at first, do the exercise only five or six times, but if you are not very tired even fifteen or twenty times is recommended for extra strong students. Remember that the RESISTANCE is very important.

Exercise 9

This simple exercise is used entirely for developing the wrists and fingers. Assume the position shown in Plate 9.

Note that all the fingers and palms are tight together. Press the hands together very hard and RAISE THE ELBOWS as high as possible, but keeping the palms tight together. Throw all the strain on the wrists.

Now raise the elbows alternately, first the right and then the left, about TWENTY TIMES, bending the hand back over the wrist just as far as you possibly can. It will hurt a little and you can tell when to stop. DO THIS MOVEMENT SLOWLY, and remember that you must force the wrists the LIMIT in order to get development.

Now separate the palms, but leave the tips of the fingers and thumbs together. Perform the exercise in this position until the fingers are tired. This is fine for both wrists and fingers. It's wonderful how strong your hands become after practicing this simple exercise daily for a few weeks.

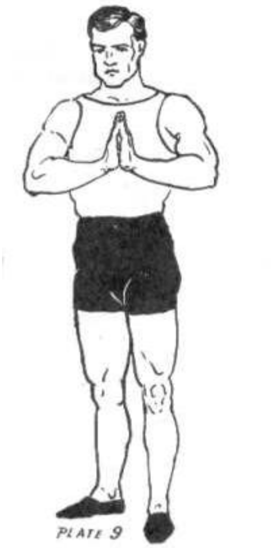


PLATE 9

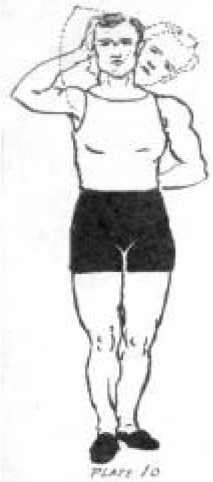


PLATE 10

Making the Neck Strong

Resistance Movements

Resistance Movements

A strong neck is ABSOLUTELY NECESSARY if you are to wrestle successfully, for it is the point of attack more often than any other part of the body. Most persons have very weak necks, so much training is necessary if you have wrestling aspirations.

A strong, healthy neck wards off sore throat, tonsilitis, quinsy, and many throat and lung diseases, so the neck training is of great importance even to students who never expect to become good wrestlers. These exercises are the best eveer devised for beginners. Pay close attention to them and PRACTICE REGULARLY.

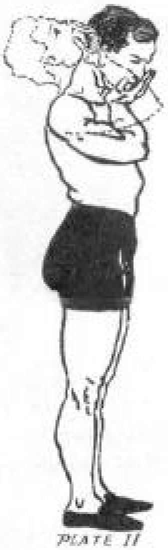


PLATE 11

Exercise 10

Take position shown in solid lines in Plate 10. Push the head to the left. Push with the hand and RESIST with the head, so your hand will have hard work to do. Push the head, over like position shown by the dotted lines, or as far AS YOU CAN. Bring the head back to original position and repeat the movement with the LEFT HAND. Perform the exercise TEN TIMES with the right hand and then TEN TIMES with the left hand, and keep it up until the neck is tired.

Exercise 11

Plat 11 shows the head movement backward. Place the right hand under the chin and force head back to position shown by the dotted lines. Bring head forward and repeat TEN TO TWENTY TIMES. Use the left hand half of the time. Be sure the head is back until the muscles are tightly drawn.

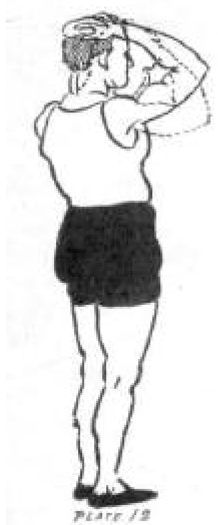


PLATE 12

Exercise 12

Lock the fingers and place hand on top of head like Plate 2. Pull head forward AS FAR AS YOU CAN, but RESIST WITH THE HEAD. Pull the chin tight down on the chest. Assume original position and repeat TEN TO TWENTY TIMES.

RESIST HARD IN ALL THESE EXERCISES, AS THE RESISTANCE IS THE IMPORTANT FEATURE OF THE WORK.

SPECIAL EXERCISE: After doing the work shown in the three exercises above, turn the head to the right and repeat each movement. Now turn to the left and repeat so that the exercises will cover the position of the head in every possible position.

Exercise 13

Get down on your knees. Place hands behind your back, and your FOREHEAD ON THE FLOOR. Use a soft quilt on the floor to present scratching or bruising the forehead.

Now ROLL THE HEAD FROM SIDE TO SIDE and FORWARDS AND BACKWARDS. Most of the weight of the body is supported on the neck, and gives the neck a tremendous amount of work. THIS IS A SPLENDID MOVEMENT. It cannot be beat. Work until you are tired, but gradually extend the time from day to day. This is one of my own inventions. By long training I have developed my neck until no man can choke me with his hands however hard he tries. Hundreds have attempted it and failed.

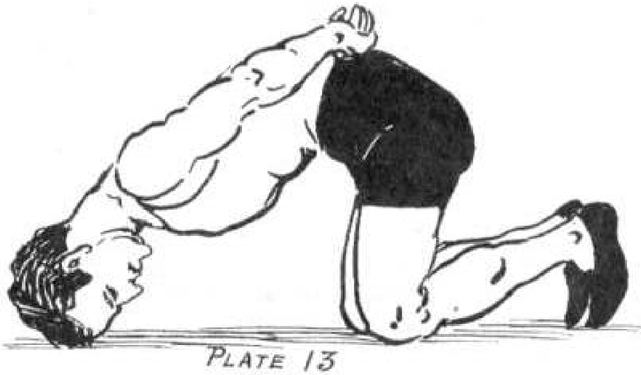


PLATE 13

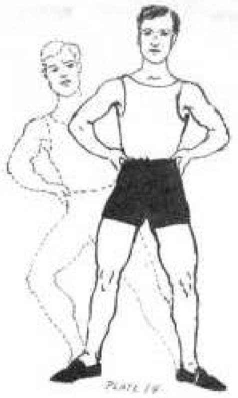


PLATE 14

Work for the Trunk and Legs

The numbers on the plates correspond with the exercises in order.

The student should count as he performs the work.

Exercise 14

Position: Stand erect, feet together and hands on hips. Step right foot to the right as shown by solid lines and BEND BODY TO RIGHT as far as possible. Bring body to original position, and step to left with left foot and BEND BODY TO THE LEFT. Keep the hands on the hips. Perform this FIFTEEN TIMES.

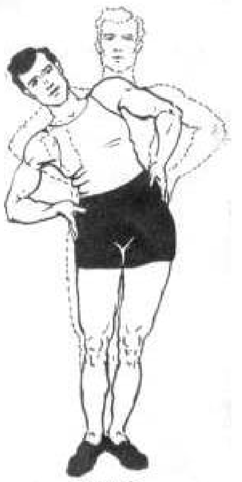


PLATE 17

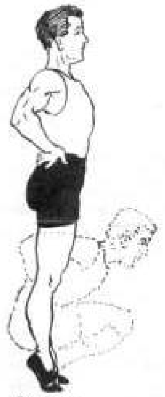


PLATE 15

Exercise 15

Feet together. Raise high on tip-toes, and then let the body down as shown in dotted lines, Plate 15. Get down low, and keep your body as near vertical as possible. Do this TEN OR FIFTEEN TIMES, or until you are tired, but increase the work each day as you can stand it.

Exercise 16

Feet together, hands on hips. Bend body forward like solid lines in Plate 16, and then erect like dotted lines. Bend FAR forward, and continue FIFTEEN TO TWENTY TIMES, but stop before you get exhausted.

Exercise 17

Same position as Exercise 16. From erect position bend to the right as far as you can force the body. Now back to erect position and bend to the left. You must bend to the LIMIT of your ability in order to get RESULTS. Perform this FIFTEEN TIMES to right and left.

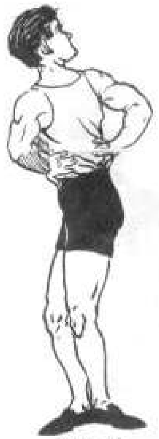


PLATE 18

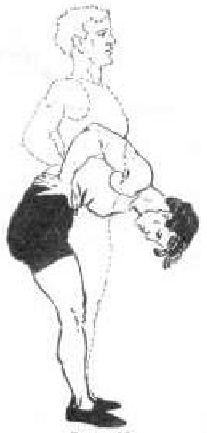


PLATE 16

Exercise 18

Same position as before. Keep your feet in firm position without moving them, and TWIST the body to the right, the shoulder high up. Assume original position and repeat to the left. Turn the body to the LIMIT, giving the muscles a good hard workout.

Exercise 19

Same position as before. From erect position BEND THE BODY BACKWARD without moving feet or hands from their positions. Perform this TEN TIMES and after a few moments' rest repeat ten times, and if not too tired it can be repeated again. After a few weeks you can bend backward much farther than at first, but at all times go as far as possible, for in these exercises the benefit is largely at the EXTREME END OF THE MOVEMENT.

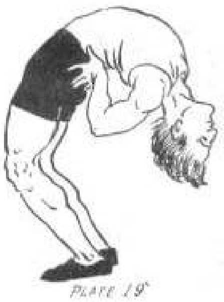


PLATE 19

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FORWARD to LESSON II

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Wrestling—Lesson II

What to Study and Practice in This Lesson

First: Study the pictures and the NAMES OF EACH HOLD until you are thoroughly familiar with it. This is necessary for we refer to the holds very frequently throughout the course, and you must know exactly what we mean when we say "half-Nelson," "grape-vine," "chancery," "scissor hold," etc. There are many, many holds to come later, so learn them thoroughly as you go.

Second: With the assistance of a companion, take these holds one after another until you are entirely familiar with the positions of the entire body when the hold is in force. Remember that the ENTIRE BODY must be in the right position. Every angle must be STRONG, for a good hold is useless unless backed up with forceful angles of the body, the feet, arms, neck, shoulders and legs.

CAUTION—Do not try to do much wrestling at first. Do not use these holds on your companion to the extent of hurting him. Simply practice the holds in order to become familiar with them. The real work will come later.

Third: Have your companion take the various holds ON YOU, to accustom yourself to them. Study the pictures. Let your companion take the holds FIRMLY. You may then try to break the holds, but do not try too hard at first. Simply RESIST, for resistance is the basis of all physical culture. It is just as important for you to be able to RESIST the opponent's hold as it is for you to apply them successfully, for in a real contest your opponent is also trained, and you will change from the aggressor to the defensive many times in an evenly balanced match.

Fourth: Lay the lesson aside and write a list of the holds. This is a splendid way to learn them. If you have time, write the name of each hold and then try to write a description of it. Try to make the description so plain that anyone could understand it without an illustration. This is merely a suggestion for those who have never wrestled and do not know the names of the usual wrestling holds. The amateur or professional will, of course, not find this necessary.

All wrestlers, however, will find it extremely valuable to study these holds very carefully, for the ACCURACY here illustrated has never before been illustrated by champion wrestlers.

Fifth: Farmer Burns says: "Practice these holds every day. You need not try to throw your companion or have him throw you, but secure the holds and RESIST. Push, pull and tug, that's what does the business. Work easy the first few days. Increase the efforts and power each time, and at the end of two weeks you will be twice as strong as you are now in the muscles used in this practice. BE CAREFUL with the hammerlock and other painful holds, yet put them on as far as you can stand each time. You must be able to RESIST ALL HOLDS, and the way to resist successfully is to train the muscles and harden them by ACTUAL WORK."

Don't be in a hurry to put some fellow's shoulders to the mat. Wait. Work. Give nature a chance and in the end you will be delighted with your tremendous gains in skill, strength, health and ambition. I know. I have taught hundreds and seen them develop from an ordinary physical condition into fine athletes and classy wrestlers.

In practicing these holds use any companion you wish, big or little, young or old, for these are only practice holds at present and you are not supposed to exhaust yourself in trying for falls, yet if you have a companion of near your own weight and strength, it will do no harm to buckle into it after a few days and work up good healthy sweats.

Catch As Catch Can Wrestling

Wrestling is as old as human history. Its great value was recognized by the ancients, and many drawings and images of wrestlers are found on the stones and pillars discovered in the remains of unearthed cities.

Almost every nation on earth today recognizes wrestling as a wonderful physical developer, and a sure means of preparation for great physical endurance or self-protection. The past few years have witnessed a wonderful revival of interest in this—the GREATEST OF ALL ATHLETIC CONTESTS, and the most skilled wrestlers of every country have traveled the world over to meet and contest with the champions of other lands.

There are several styles of wrestling, each style governed by fixed rules, but the CATCH-AS-CATCH-CAN STYLE is the favorite in America, and will receive the bulk of the attention in this course of lessons.

The wrestling holds will be shown in ACTUAL PHOTOGRAPHS, on account of the extreme accuracy required to make holds effective. Portions of the gymnastic exercises will be explained in drawings made under the direction of Farmer Burns himself. Every pose in WRESTLING is arranged by Mr. Burns, and most of the photographs are posed for by himself. Keep constantly in mind the fact that your instructor knows beyond a shadow of a doubt what he is talking about, and that any criticisms that may be offered by outsiders are probably inaccurate, for no other wrestler in the world has studied this subject for so many years, or been as successful in his contests.

First Lessons Simple

The instructions in the first lessons are very simple. They consist chiefly in teaching the beginners the POSITIONS and NAMES of certain holds commonly used in wrestling contests. Mr. Burns does not wish the students to engage in severe contests before they have had time to do the preliminary work necessary to fit the muscles of the body for the strains and twists that must accompany wrestling if it has any life and ginger in it at all.

There is NO SHORT-CUT to strong muscles and skill in wrestling. Certain students will allow their ambition to outweigh their judgment, and as a result they will become sore in muscle and lose their keen desire to reach the top.

Do not try to show every new hold you learn to your friends, and try them out on every occasion, for long practice is necessary in mastering a good wrestling hold, and if you think you can use these holds as soon as you learn them you are likely destined to disappointment and defeat. But if you take the time that nature requires, do your work well and thoroughly, you are going to find yourself skilled in holds, feints, defenses, and your knowledge of the SCIENCE of wrestling will enable you to handle, with ease, big and powerful men who have only their native strength, without trained brain and muscles. It's a wonderful thing to be able to do this, yet it's within the possibility of every man who will FOLLOW THE RULES OF THE GAME, which are these:

Regular exercise of the proper kind.
A study of the science of wrestling.
Proper diet—simple food and not too much.
Abundance of fresh air.
No liquors, tobacco or cigarettes.
Training of mind and muscle to EXTREME SPEED.

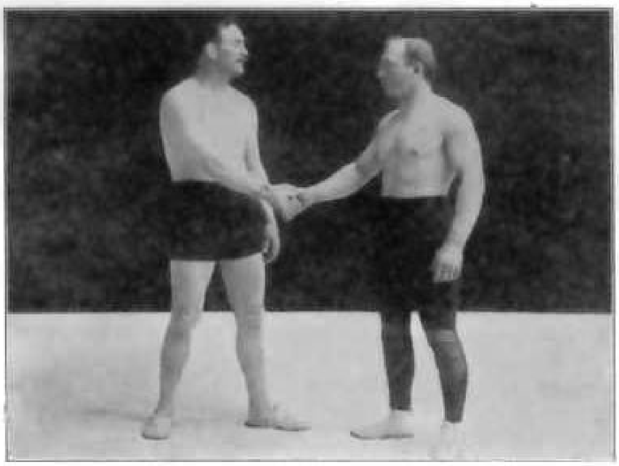


Figure 20—Farmer Burns and Fred Beell of Wisconsin Shaking Hands Before the Match

Beginning a Match

Custom has made it a required courtesy for two wrestlers to shake hands before and after each fall. It would be considered unsportsmanlike and ungentlemanly for a wrestler to rush into his opponent at the call of time without first performing that courtesy.

It is intended to represent the good feeling existing between the contestants, and whichever is defeated he will not fail to lose gracefully, and give his opponent full credit for the victory.

In just a few instances have noted wrestlers refused to shake hands with an opponent, and in such cases the sporting writers have severely critised them for this lack of courtesy.

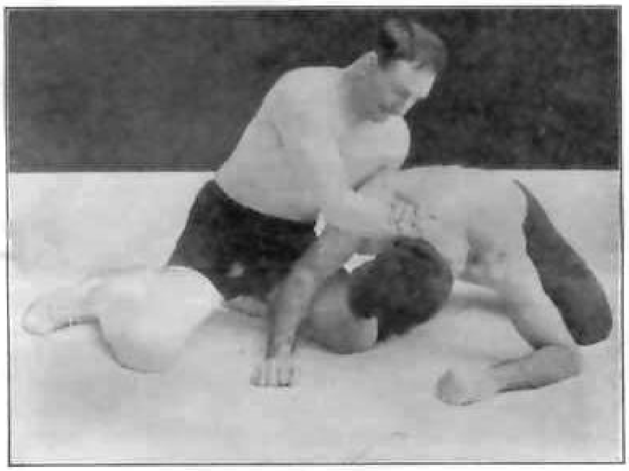


Figure 21—A Front Quarter-Nelson

Quarter-Nelson

Study the picture carefully. The Nelson holds, of which there are many, comprise a hold with one or both hands under the opponent's arm or arms and across the neck.

In the quarter-Nelson one hand is placed across the opponent's neck, while your hand is passed under his arm and your own wrist grasped firmly. This hold can be used to turn your opponent over to a fall, providing you give him no chance to roll or turn out of it. It is usually employed to roll the opponent into a position for securing a better and more effective hold for completing the fall.

Keep the hold firm and strong, and your knee against opponent's body so he will not "duck" and roll away from you.

Practice this hold from both sides. Have your companion practice it on you, while you try to break it and get away.

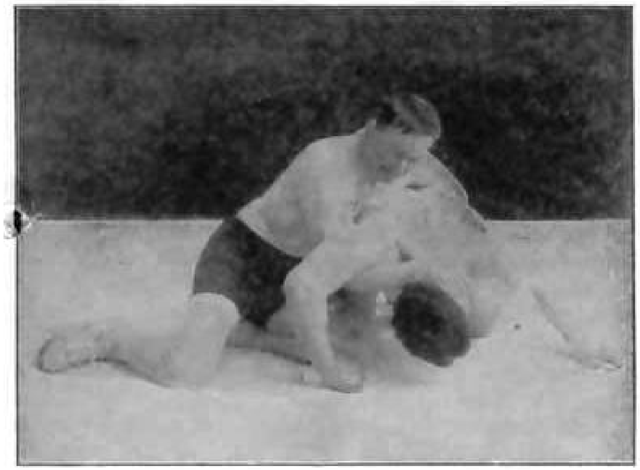


Figure 22—A Half-Nelson. One of Its Many Applications

Half-Nelson

The half-Nelson is perhaps the most common of all wrestling holds. It is usually secured while the contestants are down on their knees on the mat, yet it can be secured and used with great effect while standing.

The half-Nelson is secured by passing your hand and arm under the opponent's arm, and thrusting your hand well across the back of his neck. It gives you a strong leverage, and by bringing opponent's head to the mat and holding it there, you can work for an assisting hold with your free hand.

This hold is not often used alone for a fall, but when used in combination with other holds is a powerful factor in winning matches. A strong half-Nelson with a crotch hold is exceedingly hard to break, and often means a fall. The half-Nelson is used in no less than twenty combinations.

Practice it daily; it is fine for neck muscles.

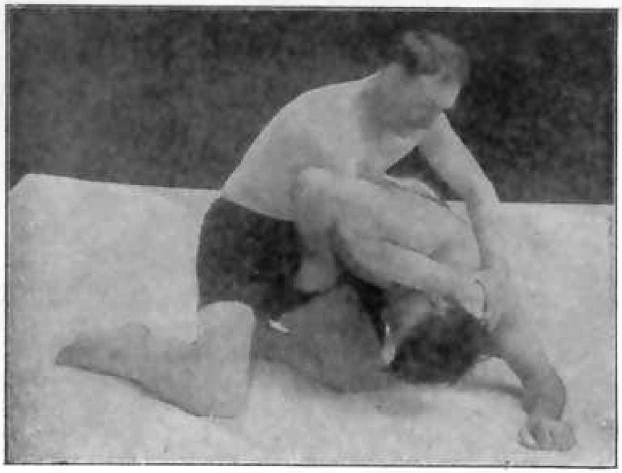


Figure 23—The Three-Quarter Nelson

Three-Quarter-Nelson

The three-quarter Nelson is clearly illustrated in the picture. Note that Farmer Burns has thrust his right arm under the opponent's right arm as in the half-Nelson, but he has strengthened the hold by grasping his own right hand with his left to secure greater power.

Also note that Burns has his body CLOSE TO HIS OPPONENT. This is necessary in all Nelson holds in order to prevent side-roll or head-spins by the opponent. Farmer Burns' knee, leg and body positions are strong and powerful.

By working fast, following the opponent closely with his body as he turns him over, Burns can secure a fall with this hold alone, but it must me done just right, for the slightest loosening or "play" will allow the opponent to get away.

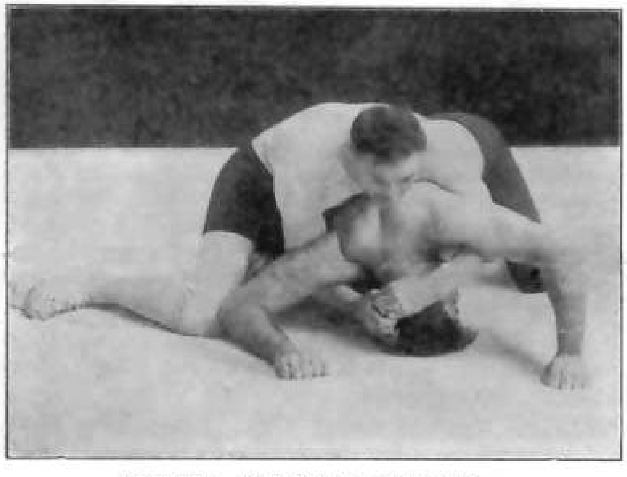


Figure 24—The Double cr Full Nelson

Double-Nelson

Having studied the other Nelson holds, you will readily understand this double-Nelson. Burns' right and left arms have been suddenly thrust under the opponent's right and left arms, respectively, and the hands locked firmly back of opponent's neck.

In this hold Burns uses his famous "finger-cover" grip, so the opponent cannot reach up and pry the hold loose by grasping Burns' thumbs and fingers. Note that the ENDS OF ALL FINGERS AND THUMBS ARE FULLY COVERED.

The double-Nelson is used frequently, but is not very certain in results, as the opponent must be turned a complete somersault in order to bring his shoulders to the mat, and while doing this the hold is apt to be broken, and besides, the aggressor's own body obstructs the operations. It is a strong hold for tiring the opponent, while the aggressor rests, and is used for bringing the opponent into the desired position for securing a more effective hold.

This is a splendid hold to practice for development, and the student should have his companion practice it on him daily.

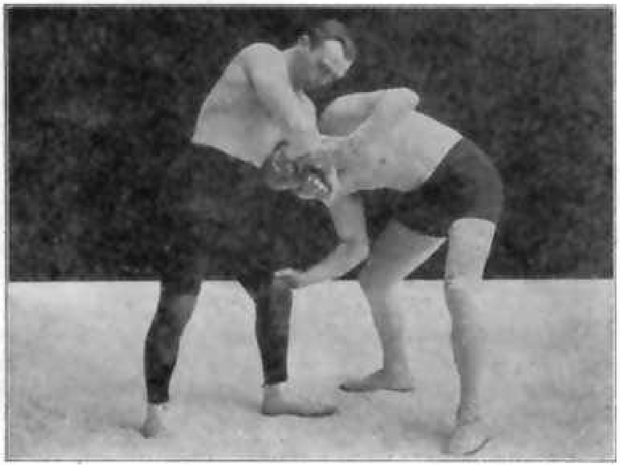


Figure 25—Chancery Hold

Chancery

In this photograph Fred Beell has secured a chancery hold on Farmer Burns' head. The chancery is an old hold and is not far removed from the strangle hold, which is now barred in wrestling. The chancery is secured by passing the arm around the opponent's neck and holding with great force, so that the head cannot be withdrawn. It must be applied in such a manner, however, that the opponent is not choked. The referee is the judge of when the chancery becomes a strangle hold.

The hold is more often used when both contestants are on their knees on the mat, and is usually secured by the under man and used as a means of getting back of his opponent. It is also very effective in combination with other holds in securing falls.

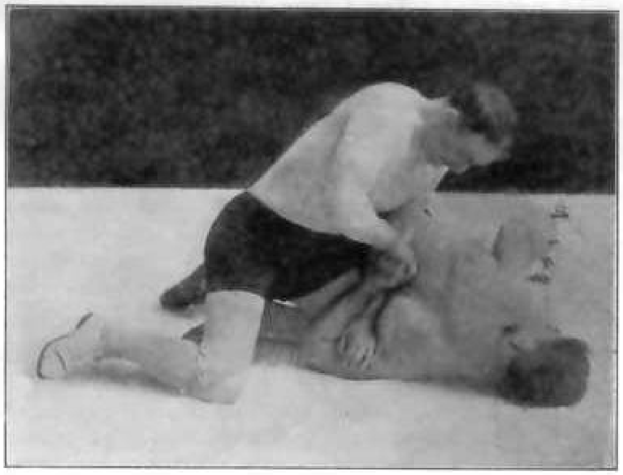


Figure 26—The Hammerlock

The Bar Hammerlock

The hammerlock is one of the most powerful and painful holds employed in wrestling. As shown in this illustration, it is secured by bringing the opponent's arm behind him and then forcing it up toward the shoulders. Gradually but surely the opponent must give way to it, for if used as illustrated the shoulder can be dislocated or the arm broken. Farmer Burns invented this particular manner of securing the hold here illustrated, and he says that when he gets it on a man "it's all off with him."

The variations of this great hold, with its blocks, are fully explained later in the course.

Caution: Practice this hold WITH GREAT CARE, and let go the moment your opponent requests. Have it used on yourself right along, for by much training and practice the hold can be resisted to a wonderful degree. It is a splendid training for the shoulder muscles.

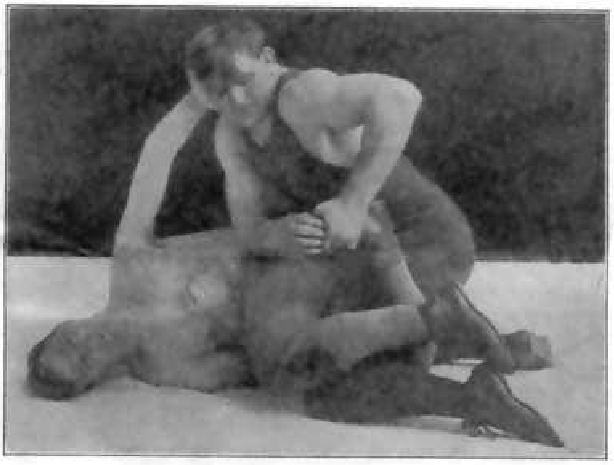


Figure 27—The Famous Gotch Toe Hold

The Toe-Hold

Much has been written by sporting editors about the toe-hold in wrestling, and all agree that it is one of the most painful and effective holds known to the profession, providing it is applied in the exact manner necessary.

There are many variations. Gotch and Burns use at least seventeen distinct forms of it. Yet few wrestlers know how. Note in the picture that Frank Gotch is astride his opponent's body, has the leg bent upward and at a sharp angle, the ankle twisted, and the toes powerfully grasped in both hands.

The opponent is absolutely helpless. Gotch could break the leg or ankle at will. He gradually pulls leg forward, at the same time twisting the ankle, and holds the opponent's body positively firm and rigid. The punishment becomes so great that the opponent invariably turns over on his back and lowers his shoulders to the mat, in order to escape further punishment. Practice this hold with extreme care and have it practiced on yourself, for practice strengthens the muscles and enables you to get away from the hold frequently, provided you start in time, that is, before your opponent' gets you in the position shown in the plate.

There is some talk of barring this hold, but we see no reason why it should be barred any more than the hammerlock and other "punishing holds."

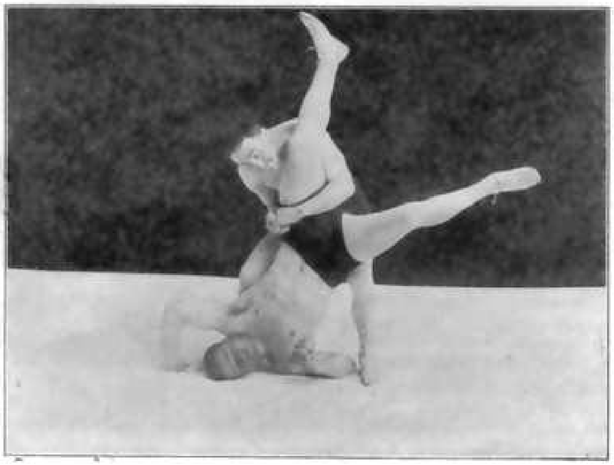


Figure 28—Crotch Hold

Crotch Hold

The variations of the crotch hold are many. It is used in combination with a Nelson. It furnishes a powerful plan of operation for the aggressor, especially when both contestants are down on the mat, but it is also secured from a standing position by clever wrestlers.

The crotch hold always consits of passing the arms between the legs in some form or other. The picture shows only one of dozens of positions that may be assumed.

The crotch-and-leg-hold, as shown in the picture, may be used without assisting holds to secure falls, but very frequently the opponent will escape by bridging and side rolling. The aggressor must follow up the hold with great speed and throw his whole weight on the opponent.

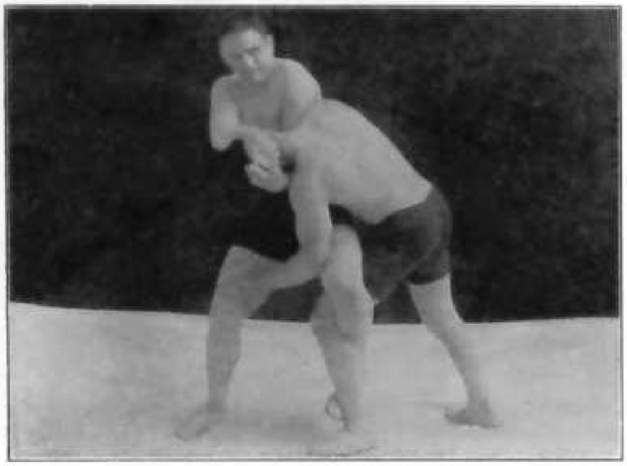


Figure 29—Grape Vine on Leg. Also Head Chancery

The Grape Vine

The grape-vine is clearly illustrated in Figure 29. Farmer Burns has secured a fine head chancery hold and attempted to twist his opponent to the mat. The opponent, in order to break the hold and get away, has attempted to trip the "Farmer's" left leg from under him. At the proper moment the "Farmer" raised his left leg, entwined it about the left leg of his opponent and securely locked the hold with his toe. Study the picture carefully. He now has his opponent helpless. He will throw his entire weight on the opponent's head, at the same time pulling sharply with his grape-vine leg hold, and give the opponent a quick twist which will force him to the mat.

The grape-vine is used either standing or on the mat, and with either leg or both legs at once.

Have your companion work this hold on you frequently, and you will find it splendid exercise to try to break and get away. It trains your neck and back muscles in fine shape.

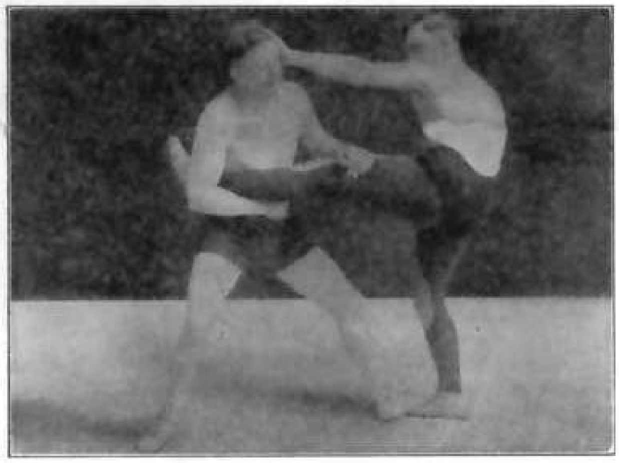
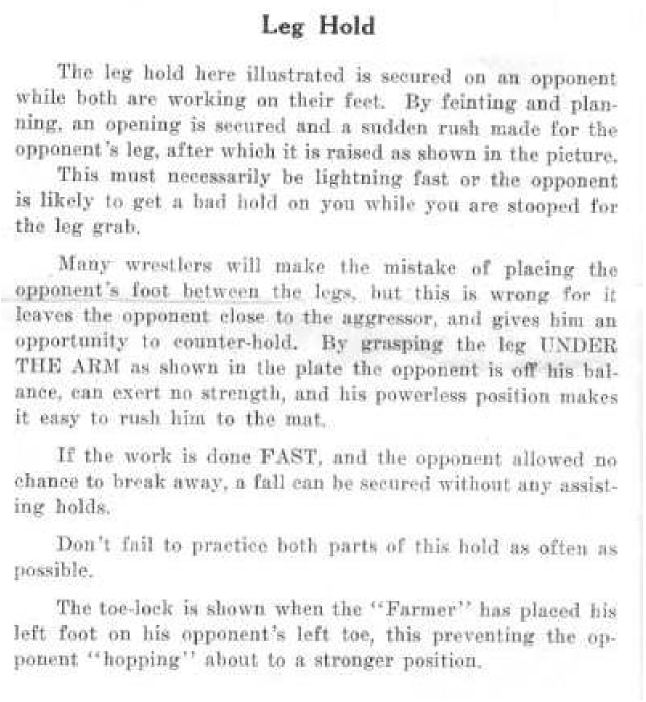


Figure 30—Leg Hold, Standing. Also Shows Toe Lock



Leg Hold

The leg hold here illustrated is secured on an opponent while both are working on their feet. By feinting and planning, an opening is secured and a sudden rush made for the opponent's leg, after which it is raised as shown in the picture.

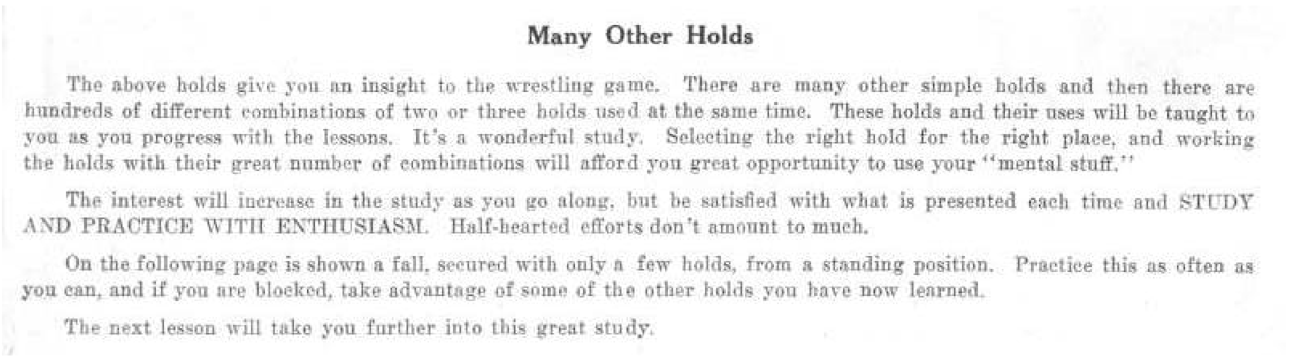
This must necessarily be lightning fast or the opponent is likely to get a bad hold on you while you are stooped for the leg grab.

Many wrestlers will make the mistake of placing the opponent's foot between the legs, but this is wrong for it leaves the opponent close to the aggressor, and gives him an opportunity to counter-hold. By grasping the leg UNDER THE ARM as shown in the plate the opponent is off his balance, can exert no strength, and his powerless position makes it easy to rush him to the mat.

If the work is done FAST, and the opponent allowed no chance to break away, a fall can be secured without any assisting holds.

Don't fail to practice both parts of this hold as often as possible.

The toe-lock is shown when the "Farmer" has placed his left foot on his opponent's left toe, this preventing the opponent "hopping" about to a stronger position.



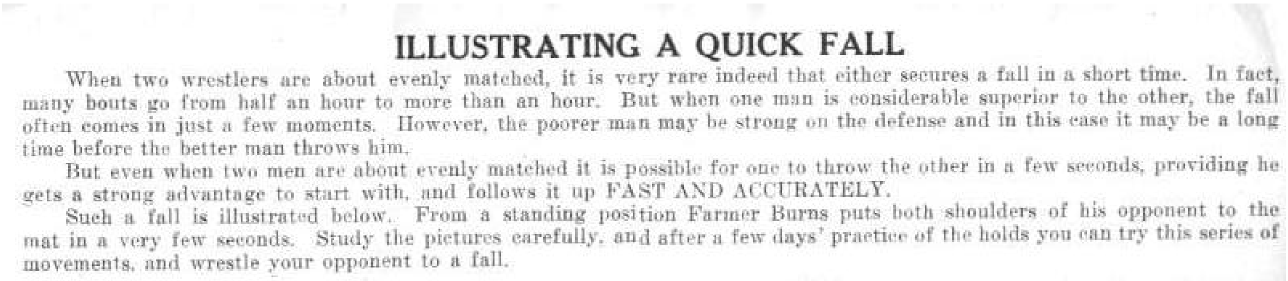
Many Other Holds

The above holds give you an insight to the wrestling game. There are many other simple holds and then there are hundreds of different combinations of two or three holds used at the same time. These holds and their uses will be taught to you as you progress with the lessons. It's a wonderful study. Selecting the right hold for the right place, and working the holds with their great number of combinations will afford you great opportunity to use your "mental stuff."

The interest will increase in the study as you go along, but be satisfied with what is presented each time and STUDY AND PRACTICE WITH ENTHUSIASM. Half-hearted efforts don't amount to much.

On the following page is shown a fall, secured with only a few holds, from a standing position. Practice this as often as you can, and if you are blocked, take advantage of some of the other holds you have now learned.

The next lesson will take you further into this great study.



ILLUSTRATING A QUICK FALL

When two wrestlers are about evenly matched, it is very rare indeed that either secures a fall in a short time. In fact, many bouts go from half an hour to more than an hour. But when one man is considerable superior to the other, the fall often comes in just a few moments. However, the poorer man may be strong on the defense and in this case it may be a long time before the better man throws him.

But even when two men are about evenly matched it is possible for one to throw the other in a few seconds, providing he gets a strong advantage to start with, and follows it up FAST AND ACCURATELY.

Such a fall is illustrated below. From a standing position Farmer Burns puts both shoulders of his opponent to the mat in a very few seconds. Study the pictures carefully, and after a few days' practice of the holds you can try this series of movements, and wrestle your opponent to a fall.

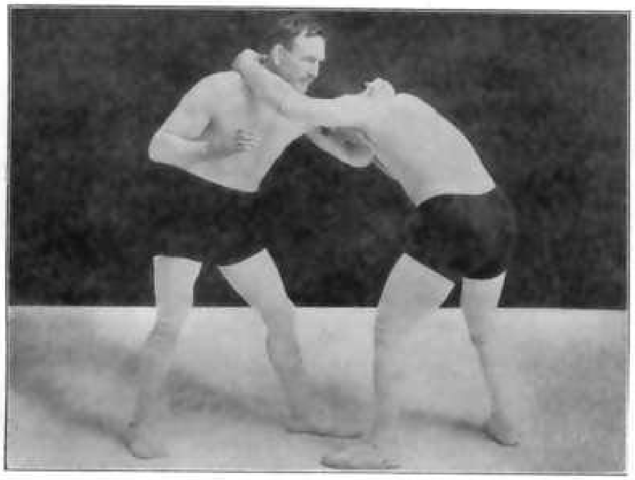


Figure 31

The Clinch-On Guard—This position is one of the commonest ones for beginning a match. Either man is in position to dive for his opponent's legs, but Farmer Burns (on the left) has the stronger position, as he is above his opponent and has one hand free for defense or ready to take advantage of any opening that occurs.

From this position he suddenly "ducks" his head below, and at the same time dives for both legs of his opponent and secures the hold shown in plate.

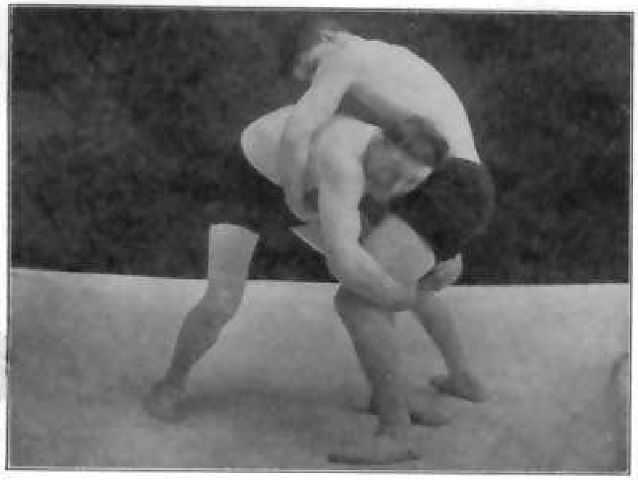


Figure 32

Double Leg-Hold—Farmer Burns now has a tremendous advantage. He is well braced, legs far apart and body strong in every angle. His opponent is in a powerless position. Burns has his opponent's knees bent forward and holds them in a grasp of iron, and while the opponent is in this position he can exert very little strength and is unable to secure a counter-hold that will gain him anything. Burns now raises the opponent in the air and falls with him to the mat. The opponent naturally throws both hands behind him for support, and Burns grasps him as shown in plate.

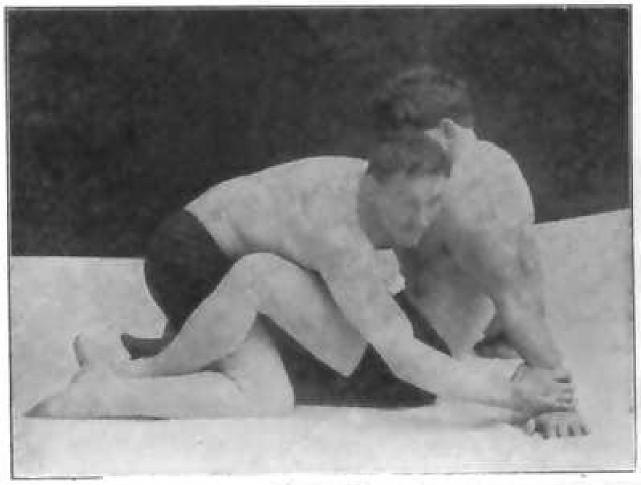


Figure 33

Burns now has a double wrist hold and leg-lock. Without giving the opponent a second to resist, Burns pulls both hands forward with a quick, sudden jerk, keeping a rigid grasp on the wrists to prevent a get-away. The moment he starts to pull the wrists he leaps over his opponent's left leg to be ready for the final and deciding hold. His intention is to put a double-bar leg-hold on the left arm of his opponent so he will have both hands free.

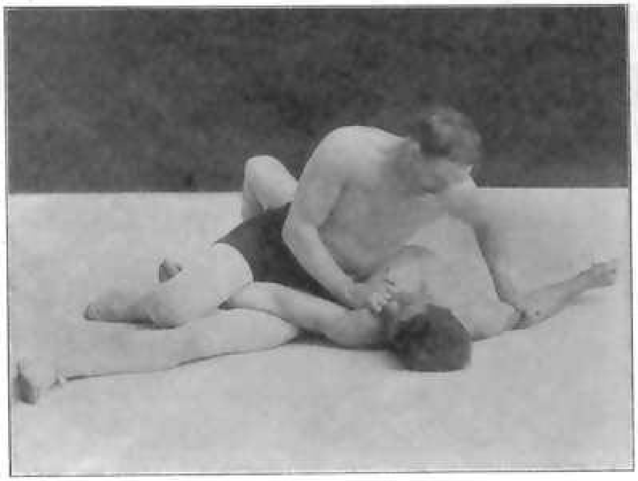


Figure 34

Farmer Burns has secured the double-bar leg-hold on the left arm, and with his left hand grasps his opponent's right arm, placing him in a position that is absolutely powerless. This is a "pin-fall." It is a permanent hold-down and the "Farmer" can take his time to force either shoulder to the mat, if the opponent is not already fully down. Note position of every hand and leg. Also note that from the moment the "Farmer" secures the leg hold that the opponent is helpless every instant, but this requires GREAT SPEED. Every movement is as fast as thought, and without SPEED the opponent would likely find some way to escape.

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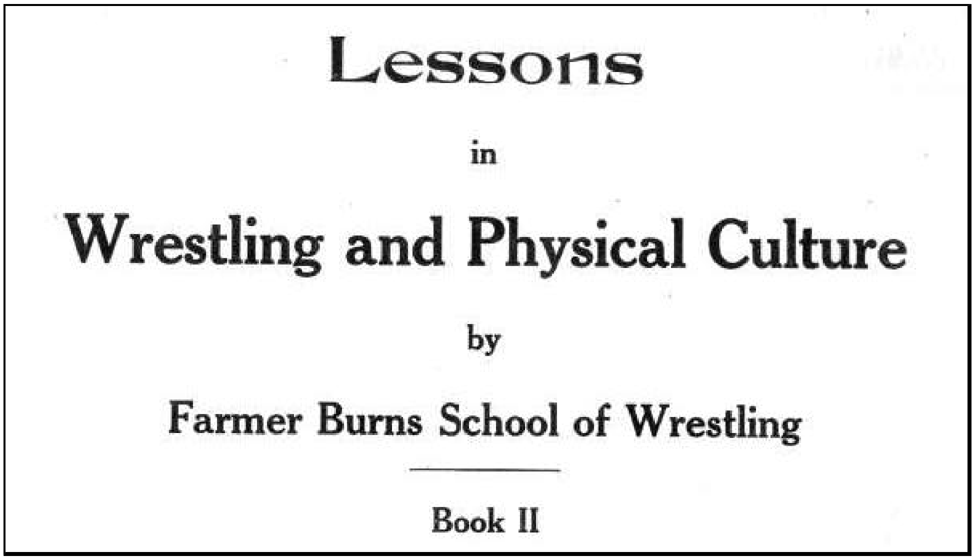


Lessons

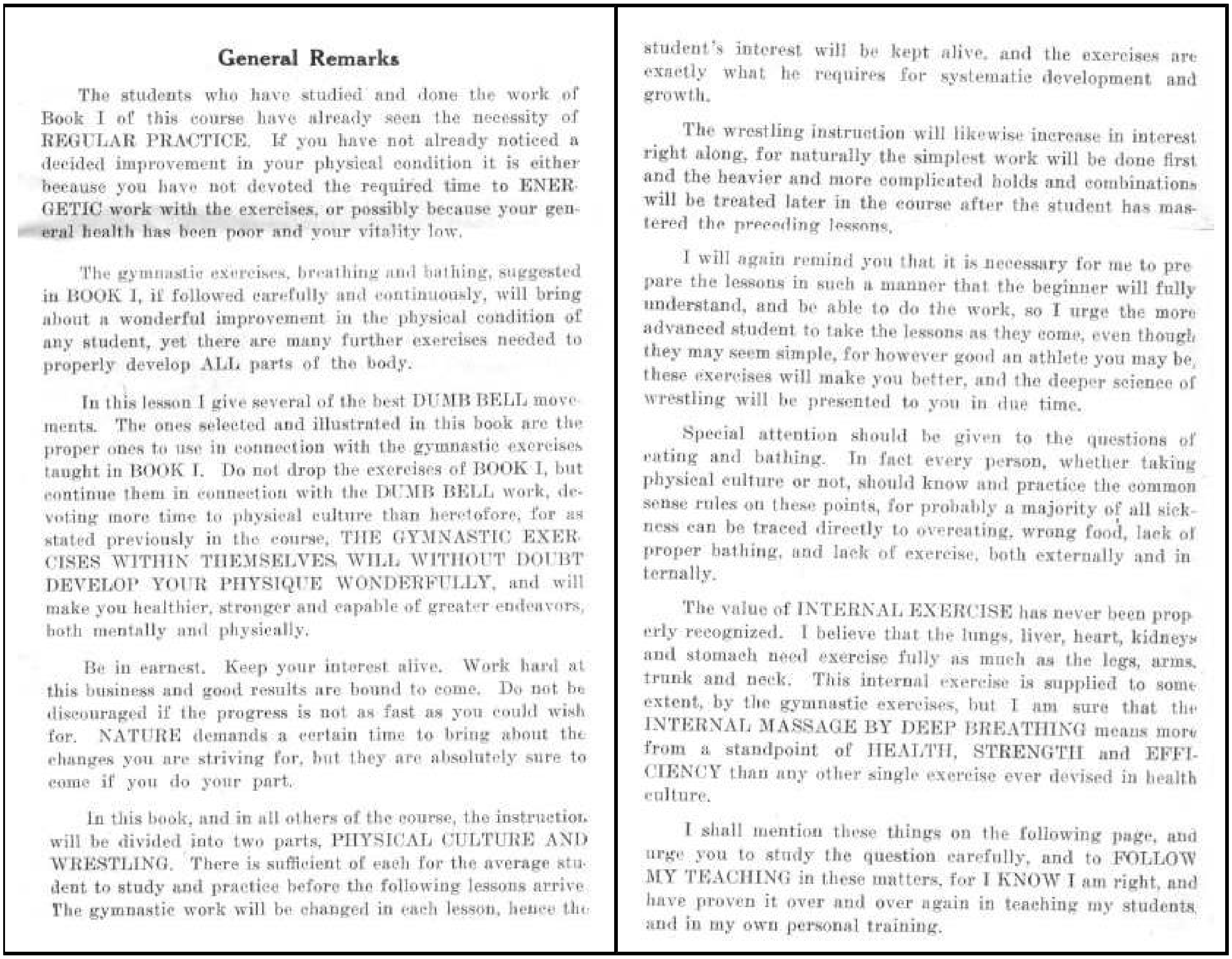
in

Wrestling and Physical Culture

by

Farmer Burns School of Wrestling

Book II



General Remarks

The students who have studied and done the work of Book I of this course have already seen the necessity of REGULAR PRACTICE. If you have not already noticed a decided improvement in your physical condition it is either because you have not devoted the required time to ENERGETIC work with the exercises, or possibly because your general health has been poor and your vitality low.

The gymnastic exercises, breathing and bathing, suggested in BOOK I, if followed carefully and continuously, will bring about a wonderful improvement in the physical condition of any student, yet there are many further exercises needed to properly develop ALL parts of the body.

In this lesson I give several of the best DUMB BELL movements. The ones selected and illustrated in this book are the proper ones to use in connection with the gymnastic exercises taught in BOOK I. Do not drop the exercises of BOOK I, but continue them in connection with the DUMB BELL work, devoting more time to physical culture than heretofore, for as stated previously in the course, THE GYMNASTIC EXERCISES WITHIN THEMSELVES WILL WITHOUT DOUBT DEVELOP YOUR PHYSIQUE WONDERFULLY, and will make you healthier, stronger and capable of greater endeavors, both mentally and physically.

Be in earnest. Keep your interest alive. Work hard at this business and good results are bound to come. Do not be discouraged if the progress is not as fast as you could wish for. NATURE demands a certain time to bring about the changes you are striving for, but they are absolutely sure to come if you do your part.

In this book, and in all others of the course, the instruction will be divided into two parts, PHYSICAL CULTURE AND WRESTLING. There is sufficient of each for the average student to study and practice before the following lessons arrive. The gymnastic work will be changed in each lesson, hence the student's interest will be kept alive, and the exercises are exactly what he requires for systematic development and growth.

The wrestling instruction will likewise increase in interest right along, for naturally the simplest work will be done first and the heavier and more complicated holds and combinations will be treated later in the course after the student has mastered the preceding lessons.

I will again remind you that it is necessary for me to prepare the lessons in such a manner that the beginner will fully understand, and be able to do the work, so I urge the more advanced student to take the lessons as they come, even though they may seem simple, for however good an athlete you may be, these exercises will make you better, and the deeper science of wrestling will be presented to you in due time.

Special attention should be given to the questions of eating and bathing. In fact every person, whether taking physical culture or not, should know and practice the common sense rules on these points, for probably a majority of all sickness can be traced directly to overeating, wrong food, lack of proper bathing, and lack of exercise, both externally and internally.

The value of INTERNAL EXERCISE has never been properly recognized. I believe that the lungs, liver, heart, kidneys and stomach need exercise fully as much as the legs, arms, trunk and neck. This internal exercise is supplied to some extent, by the gymnastic exercises, but I am sure that the INTERNAL MASSAGE BY DEEP BREATHING means more from a standpoint of HEALTH, STRENGTH and EFFICIENCY than any other single exercise ever devised in health culture.

I shall mention these things on the following page, and urge you to study the question carefully, and to FOLLOW MY TEACHING in these matters, for I KNOW I am right, and have proven it over and over again in teaching my students and in my own personal training.

Internal Massage

By INTERNAL MASSAGE, or INTERNAL EXERCISE, I mean the exercise of the muscles that control the internal organs. For example, the abdomen of the athlete must be hard, firm and muscular. The abdomen of the average person is soft and flabby, and the least blow or "punch" causes pain and distress.

This is not the case with a man who is in "form." My own abdominal muscles are soft enough when relaxed, but when I "set" them the muscles are as hard and rigid as the muscles of my arms or legs. In fact you might strike me with all your force on the stomach with your clinched fist and not cause the least pain. Many have done this and suffered more pain from the blow than I, for my "stomach" muscles have been trained and developed just as carefully as all other parts of my body.

I want every one of my students to "make good," and to develop an all-around fine physique, so be sure to take daily exercises for development of the abdominal muscles. There is nothing better for this than my methods of DEEP BREATHING and HOLDING THE BREATH, and at the same time massaging the muscles with the hands.

Breathing for Internal Exercise

Stand erect and inhale the breath until the lungs are fully expanded, and the abdomen drawn in.

With the lungs still full of air, CLOSE THE MOUTH AND THROAT TIGHTLY, and try to force the breath out, but RESIST SO THAT NONE ESCAPES. Force hard, and the muscles of the abdomen will be contracted until they are tight and rigid. FORCE THE AIR DOWNWARD WITH ALL THE POWER YOU POSSESS. Clinch the fists—and exert much strength.

The process consists of trying to exhale the breath, but you voluntary hold it in, and by this resistance most thoroughly exercise the muscles o fthe abdomen, stomach, and other internal organs.

Hold the breath in this way for two to five seconds, and then gently allow the breath to escape. Exhale as much as possible so that you will take in a new full quantity of fresh air.

This movement also exercises the chest, throat, and many body muscles, and if practiced energetically for some time will bring the sweat and make you tired. Keep it up for several minutes, and increase the time gradually from day to day.

When performing the breathing exercise, you should also frequently massage the abdomen with your fingers, while the muscles are hard and rigid. Rub, squeeze and work the muscles in all directions with the hands, but cease when you exhale the breath, and wait until you have forced the air downward again, then continue the massage.

Another movement of great value consists in raising and lowering the diaphram and stomach by rapid contraction and relaxing the muscles of the abdomen WHILE YOU ARE HOLDING THE LUNGS FULL OF AIR. Force the air downward and you can feel the stomach raise and lower, as the muscles of the abdomen become first rigid and then soft. Remember that all this internal exercise is taken while holding the breath but at the same trying to force it out. A little practice will quickly show you what I mean.

Some instructors will advise against holding the breath, as they claim the blood will not be properly purified while passing through the lungs, but in my opinion this objection is not worth considering, while on the other hand, the exercises outlined above are of great value and importance to everyone—men, women and children.

I wish to say further, that I consider this DEEP DIAPHRAGMATIC BREATHING the only method of properly exercising the muscles of the liver, intestines, kidneys and stomach. It causes the blood to flow freely, it cleans the organs, and certainly is a wonderful preventative of indigestion and constipation and many other diseases of the organs of the abdominal cavity.

If you are constipated TRY THIS EXERCISE REGULARLY and let me know if it does not help you more than medicine and physics. It is common sense to believe that if the sluggishness of the stomach, liver and bowels is removed, and active circulation and muscular action is brought about, that these organs will perform their functions better, and the likelihood of disease will be greatly decreased.

Dieting

The question of what to eat is not so important as what NOT to eat. To overeat and clog the system with too much food or with food that is harmful, is weakening and prevents development of strength and health. In fact overeating invites disease, for the overloaded stomach and intestines are sluggish, give off poisonous matter to surrounding tissues, and often results in severe complications, cause fatty degeneration, and open up a rich field for disorder and disease.

My system is not based on DIET, yet a sensible diet is absolutely necessary in order to secure the desired results. I therefore advise the students to eat plenty of good plain food, yet not too much, and to keep the bowels regular by exercise and internal massage. Among the things to avoid are: All liquors, very little tea or coffee or better not any, tobacco, highly-seasoned foods, and all kinds of fat meats and sweets.

Stale bread or toast is better than fresh bread. Eat plenty of fresh vegetables, and a reasonable quantity of lean meats, fish or chicken. Fresh ripe fruits are fine food and should be used liberally. Eggs are especially recommended, boiled or poached, and nothing is better than one or two raw eggs every day.

These suggestions are for the student, or for that matter for any man in health, but when it comes to actual training for a real match or contest, a TRAINING DIET is imperative. This subject will be taken up later in the course.

Bathing

Do not neglect to bathe regularly after exercising. To those who have been educated to take cold baths only, I wish to say that you are wrong. Cold baths alone are harmful because they cause the pores of the skin to contract and make it impossible to become thoroughly clean.

At least half of the baths should be in tepid water, or water from which the chill has been removed. Cold water closes the pores. Tepid water opens the pores and allows the impurities and waste matter to come out and be washed away. I am not in favor of the daily COLD bath, especially for persons not robust and very strong, and I doubt the value of the very cold bath at any time for anyone.

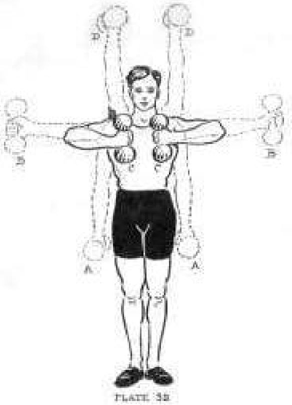


PLATE 35

Gymnastic Exercises—Lesson III

With Apparatus—Dumb Bells

I believe that DUMB BELLS are superior to any other kind of apparatus for physical development. In fact if used properly and intelligently they are probably equal to all other kinds of apparatus combined. With a pair of BELLS the student can adopt a vast variety of exercises that take the place of Indian clubs, rings, wands, toils, bars, etc.

They may be used any time and any place, and require very little space and no special preparation for their use. They may be carried in a trunk or grip when traveling and at home may be kept in some handy place about the bed-room or bath room. With a pair of bells alone any person can vastly improve his physical condition, providing he uses the movements that develop all of the muscles, and at the same time observes the rules of bathing, eating and breathing.

The chief objection to the DUMB BELLS, and all other apparatus, is the fact that the exercise is apt to become monotonous and tiresome, but the person who is determined and has the will power can perform wonders, and I assume that all my students are in earnest and will willingly and energetically do their part.

The best of all exercises are those in which one person contests against another in games of skill that require brain work—MENTAL STUFF. Among such games are WRESTLING, boxing, baseball and tennis, all of which should be employed whenever possible. Yet certain apparatus is almost indispensable to those who are training to become expert athletes, and for those who are exercising for health.

Either wood or iron DUMB BELLS may be used. They should weigh not less than two pounds each, and not more than five pounds. Select those most adapted for your strength.

The exercises here given are selected from hundreds that can be used. You may adopt others, but those shown in this lesson are selected to follow the physical culture exercise given heretofore in the course, and are scientifically arranged to reach the muscles that need development in the average student.

Count as you perform the exercises.

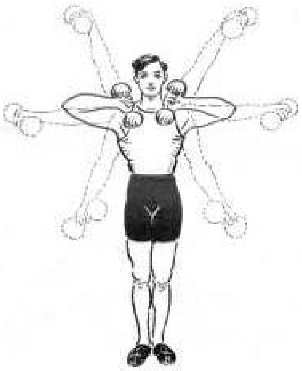


PLATE 36

Exercise 35

Position: Heels together, body erect, bells on the chest as shown in solid lines in Plate 35. Be sure the bells are vertical. Grasp them firmly.

First Movement: Downward as shown in dotted lines, three times. Second Movement: Horizontally, arms fully extended to the sides as shown in dotted lines B. Third Movement: Upward to position shown in dotted lines D. Fourth Movement, Directly forward in front, position not shown in the plate.

Perform each movement three times and then start and go through the exercise again and again until you feel tired. Make every movement firm and strong. Use snap and vigor. In each exercise be sure the positions are exactly as shown in Plate 35.

For variety the student may perform the movements singly instead of in groups of three.

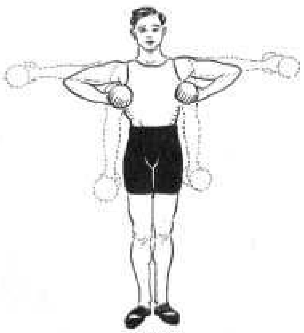


PLATE 37

Exercise 36

Study Plate 36 carefully. Note the positions and in which they differ from Plate 35.

Execute these movements directly to the sides of the body, swinging the arms freely and strongly. First position downward, second position to the sides and third position upward. Perform each three times, and then repeat the series from five to fifteen times according to how tired you feel.

Now place the bells in each of the positions shown by the dotted lines, in turn, and without swinging the arms, bend the wrists forward, backward and to each side vigorously and as far as possible. This is a splendid wrist developer, and you should practice it daily until tiredness warns you to stop.

Exercise 37

Position as shown in Plate 37. Arms at sides as shown in dotted lines. First Movement: Raise the shoulders high, and bring bells up under arms as shown in the solid lines. Force them tight under the arms and raise the elbows as high as possible. Stretch the muscles well. Second Movement: From the position under the arms, pass the arms directly outward, with the bells extended to each side. Raise the arms as high as possible so as to exercise the shoulder muscles well, and then drop arms to the sides as in the beginning, and repeat the exercises for several minutes, stopping before you become too tired. This exercise looks simple, but if you work hard, you will find it contains wonderful exercise for the shoulders and arms.

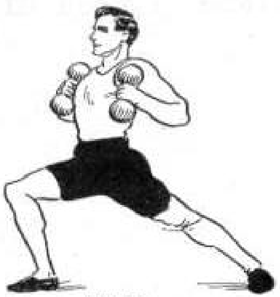


PLATE 38

Exercise 38

First Position: Stand erect, heels together, dumb bells on chest. Turn to right, take one long step to right into position shown in Plate 38. While in this position, thrust arms forward and back to chest three times and then step feet together, and charge to left with left foot forward. Perform the arm movement three times. Now charge first to the right and then to the left, putting a great deal of action and vigor into the movement. Continue until you are quite tired.

With each movement, throw the body forward as far as you can, but do not lift either foot from the floor. Breathe deep, and keep time. Make the exercise affect as many muscles as possible in all of these movements.

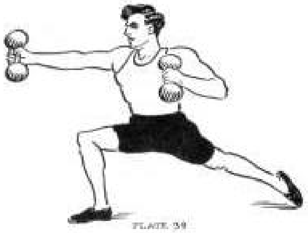


PLATE 39

Exercise 39

First Position: Standing as first position in 38. Charge to the right and force the right arm forward as shown in Plate 39. Step just as far as possible so that the left toe will touch the floor as shown in illustration.

Now draw back the right arm to chest and force the left arm forward and repeat with the hands alternately very rapidly. The body should be thrown very far to the right so that the body and leg muscles are on a strain.

Perform about ten times with each hand and then charge to left and repeat. Continue the movement a reasonable time and be sure to do the work with great energy and speed.

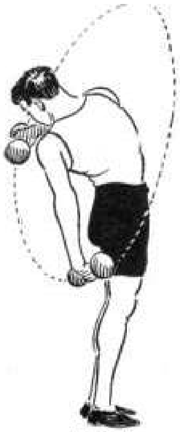


PLATE 40

Exercise 40

Position: Standing feet together, hands at sides. The object of this exercise is to thoroughly work the muscles of the back and shoulders. Study Plate 40 carefully. Swing the right hand over head and left arm backwards as shown by dotted lines, twisting and bending the body around as far as possible.

Now turn and swing to the right, describing the arc shown by the dotted lines until the body is in the reverse position from what shown in the cut. Continue this, first to the right and then to the left, vigorously and you will find that it is a wonderful exercise for back and shoulder development. Slow, easy motions are worthless in this exercise. Work rapidly and make the swing positive and vigorously. Count in this exercise as in all others in order to keep perfect time.

Swing one arm back and then the other and then BOTH TOGETHER, then alternately again and continue in this way for a reasonable time. Put the "punch" into the exercise.

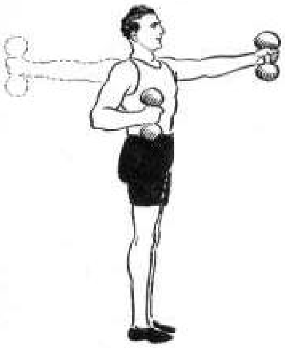


PLATE 41

Exercise 41

This is a shoulder exercise performed in standing position as shown in Plate 41. Hands on chest. First Movement: thrust left hand forward as shown by solid lines and then swing it OUTWARD and BACKWARD to fullest extent possible as shown by the dotted lines. Move hand back to right position on chest and repeat the exercise with the right hand.

The full value of this exercise consists in getting the arm far back so that the muscles will be thoroughly worked and stretched. Do not swing the body, but compel the muscles to do all the work. About ten to twenty movements with each arm should be performed and then pass to the next exersise.

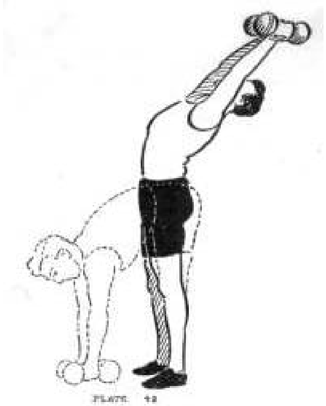


PLATE 42

Exercise 42

Original position, standing with bells on chest. Thrust arms forward and throw them back over the head as shown by solid lines in Plate 42. Bend backwards as far as you possibly can and then forward and downward to the position shown by the dotted lines. The extreme ends of the motion are what do the good, so bend downward and backward as far as you can and try to get farther each movement. Do not bend the knees. Bend at hip joints only. Ten or twenty of these exercises should be performed, using ample energy and vim. Counting during the movements produces rythm and good time.

I again call your attention to the value of PROPER BREATHING while doing this work. Rememberthat deep breathing works in the diaphram and internal muscles which need development just the same as the muscles of the external organs of the body.

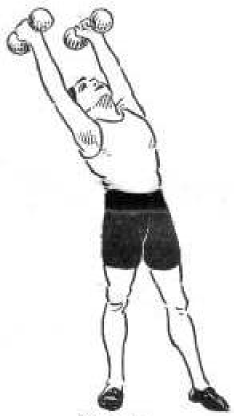


PLATE 43

Exercise 43

Position: Stand with feet slightly apart and bend backward as shown in Plate 43. This is similar to the position shown in solid line in 42.

While leaning backward with dumb bells fully extended and the body in a tense strain, you may now force the bells back still farther, straining the muscles to the limit. Do not change the position, but repeatedly force the bells backward, allowing them to return slightly and then backward again, the object being to train the arms to pass backward from the shoulders a great deal farther than they do in a normal position.

There is very little motion to this exercise, but a tremendous value can be obtained by proper application.

While occupying this position, you may turn the wrists thus, turning the bells from side to side as far as possible, which gives the wrists and arm muscles a fine twisting exercise. Try to get the arms and wrists in as many unusual positions as you can, for this means you are developing muscles that are often neglected.

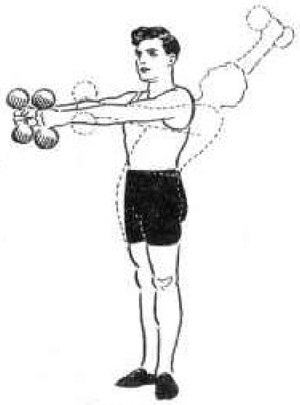


PLATE 44

Exercise 44

Position: Body erect, heels together, arms horizontal and parallel as shown by solid lines. Dumb bells also in position shown. First Movement: Raise the right arm directly high over the shoulder and swing the body backward with same movement to position shown in dotted lines.

Return to original position and swing the left arm high and directly back from the left shoulder and repeatedly alternate right and left until you feel quite tired. Perform this exercise repeatedly, counting as you go and be sure that the body is bent from the hips and that the arms are back to the LIMIT.

The three exercises on this page are particularly adapted to the development of the shoulders and back muscles. You can perform the three exercises in the order given and start and go through them again, stopping only when you are exhausted.

I again caution you to not allow your interest to flag, but to industriously apply yourself to the exercises, giving them a definite time each day, for you are striving for an object that is of vast importance to you, namely, a healthy body and an athletic ability.

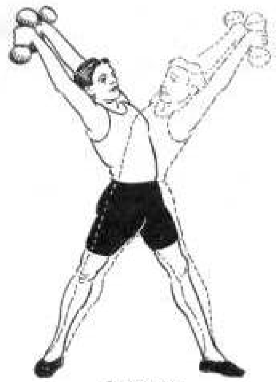


PLATE 45

Exercise 45

Original Position: Standing, feet together and arms at sides.

Step feet apart as shown in Plate 45 and throw arms well back over the head as illustrated in Plate 45, at the same time twisting the body to face the left.

Next movement: Swing to the left, facing the right as shown by dotted lines in Plate 45. Now swing vigorously back to the position to the right and then to the left, alternately, repeatedly and energetically. Keep the arms entirely extended during this exercise and you will find that the movement is particularly beneficial to the muscles of the trunk and legs.

A little practice will enable you to swing gracefully and easily into each position, but be sure you bend far back in each position until the muscles are doing hard work.

The stomach and back must do their share of the work in the above movement, and you must demand this work of them by bending far backward with each motion.

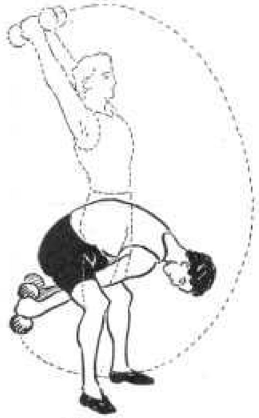


PLATE 46

Exercise 46

Position: Body erect, bells on the floor in front of the feet, and the feet slightly apart.

Bend forward, grasp a dumb bell in each hand and swing between the legs as shown in solid lines of Plate 46. Now swing the body forward and upward with arms extended until you occupy the position shown in the dotted lines. You should throw the body backward until the back is bent at the waist, and the arms as far back of the head as possible.

Now swing the bells downward between the legs again and upward to the last position and perform quite rapidly, always bringing the bells up with the arms extended and following the dotted line. This is a splendid exercise and soon works up a good healthy sweat.

Remember that slow movements are of very little value and that the great good is obtained by regular, firm and positive action. As stated previously, the time to work on each movement depends on the individual student, but ten to twenty times is a good average before passing to the next movement.

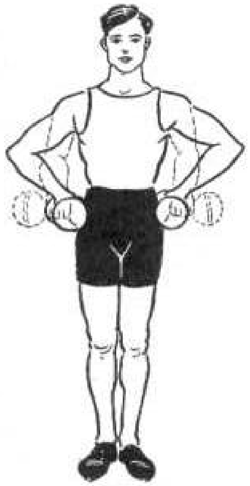


PLATE 47

Exercise 47

Position as shown in Plate 47, with dumb bells on the hips. This is a wrist, elbow and shoulder movement. Keeping the hands at the hips, swing the front balls of the bell outward and the shoulders backward into the position shown by the dotted lines.

Twist them out to the extreme distance, getting the elbow far back and the wrists twisted outward to their limit. Now bring the bells back to their right position and repeat the movement quite rapidly, counting as you go.

After a few minutes you will find that the shoulders and wrist are tired, which shows that they are being greatly benefited. This exercise can be interspersed with all other movements frequently. This may appear very simple, but it does the business if you perform it correctly. Twenty-five times is a fair average for this movement each time you exercise.

Keep in mind my advice regarding FRESH AIR. Be sure to exercise out of doors, or the porch, or in front of a wide-open window. Deep breathing in perfectly fresh air, combined with the exercises, simply work wonders in the human body.

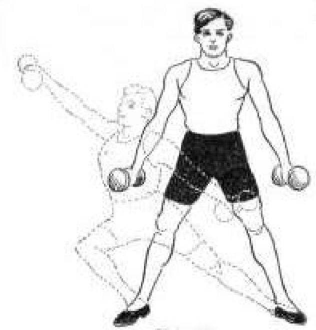


PLATE 48

Exercise 48

Position: Standing with feet together, dumb bells at sides. Turn to right and stamp outward with right foot and swing the body and arms into position shown by the dotted lines, bending the right knee and forcing the body to the right as far as you can. Instantly recover the original position and stamp with left foot and swing the body to the left in a corresponding position. Regain the original position and perform the movement first to the right and then to the left, being sure that one arm is fully extended upward and the other downward.

You will find that this exercise employs a great many pairs of muscles that are never used in the daily employment. Ten to twenty movements will prove sufficient before taking up the next exercise.

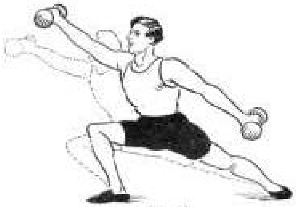


PLATE 49

Exercise 49

Position: Body erect, feet together, dumb bells at sides. Turn to the right and stamp right foot out AS FAR AS POSSIBLE to assume position shown by the solid lines. Extend the right arm upward, left downward. From this position sink downward to position shown by the dotted lines, and then back to position shown by solid lines. Do not bend the left knee.

Perform this five times, then regain original position and perform same exercise to the left. The exercise consists of passing in the position from the solid lines to the dotted lines, and back again. This is an important movement and should be practiced until you feel very tired.

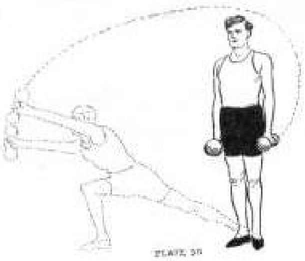


PLATE 50

Exercise 50

Position: Standing as shown by solid lines. Charge to right, extending the body as far as possible, and swing the left dumb bell over the head and strike it on the dumb bell in the extended left hand. Regain original position and perform the same exercise to the left, and then alternately right and left. This movement and some others on this page are intended to develop not only the body muscles, but those of the legs and shoulders as well.

After practicing this exercise a few times, you will find that you can swing further and further and this is, of course, one of the very sure signs of muscular development.

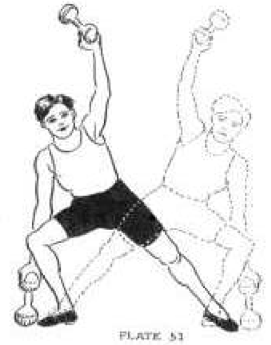


PLATE 51

Exercise 51

Position: Standing and feet together. Dumb bells hanging at the side, grasping one ball with each hand. Now step to the right and assume the position shown by the solid lines. Without changing position of the feet, swing to the left, lowering the left hand and raising the right high above the head. In each movement one dumb bell touches the floor and the other is extended up as far as possible. The swinging of the body to the right and left should be vigorous and to the full limit of the exercise, and should be performed quite rapidly.

Your own feeling will tell you when to stop and take up a change of exercise.

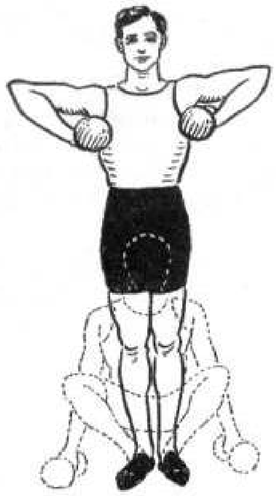


PLATE 52

Exercise 52

Position as shown in solid lines in Plate 52. Body erect, dumb bells high up under the arms. From this position, drop into the position shown by the dotted lines. Get low down and extend the arms until the bells touch the floor, but the body should remain almost vertical.

Now regain the original position and lower your body again and alternate the motion ten or twenty times. You will readily see that this is a great developer for the legs and stomach muscles.

The action of the hands close up under the arms gives the shoulders and wrists excellent exercise, and these are very important organsto train properly.

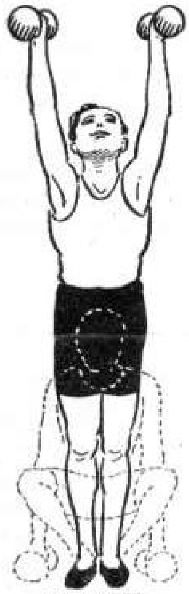


PLATE 53

Exercise 53

Position: Body erect, feet together, dumb bells at the sides. First Movement: Raise high on tip-toes, the dumb bells high above the head, arms fully extended. Second Movement: Drop into the position shown by dotted lines, and alternate the movement, but be sure and drop low down and raise high so as to get the extreme benefit of the exercise. This is similar to Exercise 52, but gives a variety of movements for the arms and shoulders.

Remember that the upright position should be with the body supported on the tip-toes, as high as possible, and with the arms up to the extreme limit of your ability. It is the EXTREME position that works the most good in the dumb bell movements.

Exercise 54

~~Position: Standing, feet well apart, arms high up and entire figure in position shown~~ by dotted lines.

Spring into the air, bringing the feet together, and drop the dumb bells to the sides as shown in the dotted lines. Spring upward again and regain the first position and alternate the movements.

If properly done, this is a great exercise, but should not be overworked at first, but gradually the time may be extended. The movement is not only a fine developer of the muscles, but is especially good for the "wind."

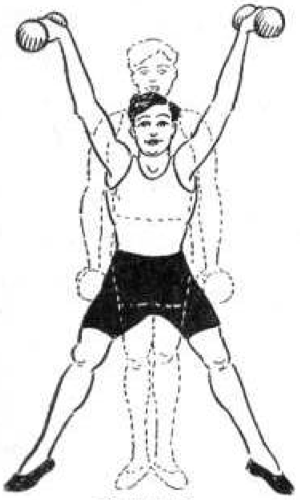


PLATE 54

Special

It is impossible for me to say exactly how many times you should perform each movement in these exercises. Some persons can perform them only a few times and others a great many times, depending on the physical condition, so I have left it an open question for you to decide yourself, but the general rule to follow is this:

Work until you are quite tired from each exercise and then change to another and continue it until you commence to feel exhausted. After the first few times, you can gradually extend the time of the exercise and work at them more violently.

Remember that slow, sluggish movements accomplish very little, but that energetic action will develop for you a fine physical body.

You will of course give special attention to BREATHING, will perform the exercises with plenty of fresh air surrounding you and attend to proper bathing after the exercises are completed.

If you do not have time to perform all of the movements every day, take a portion one day and the balance the following day and you should also intermingle and alternate them with the gymnastic exercises taught you in Book No. I.

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Wrestling—Lesson IV

The following rules are those always used in America in catch-as-catch-can matches. They are generally recognized, and have been gradually adopted by wrestlers, largely at the suggestion of Richard K. Fox of New York, who has done more for the wrestling profession than any other publisher:

Rules of Wrestling

Rule 1. Either opponent may press his arm against his antagonist's neck or face.

Rule 2. Strangle hold barred.

Rule 3. No fall to count unless one party is thrown on his back; two shoulders touching the floor at the same time constitute a fall.

Rule 4. The match to consist of first fall, best two in three or three in five, according to the mutual understanding.

Rule 6. No less than ten or more than twenty minutes' rest allowed between each wrestling bout.

Rule 6. Letting go either hand, changing hands, or grabbing by the legs shall be allowed.

Rule 7. The ring, when practicable, to be twenty-four feet square.

Rule 8. All bets to go with the stakes. The stakeholder or his deputy to announce on the grounds publicly at all times when a match is concluded which way the stakes go.

Rule 9. If the referee be not chosen in the articles and the wrestlers or backers cannot agree to appoint one within fifteen minutes from the time of entering the ring, the stakeholder shall appoint one.

Rule 10. In all matches the wrestlers must wear nothing heavier than gymnasium shoes, and they will not be permitted to scratch, throttle or pull each other's ears, or commit any other unfair act towards each other. Neither will they be allowed to be rubbed with grease, resin, or any pernicious drug on any part of their bodies. The competitors will be allowed one second each, who must not be changed during the continuance of the match, neither will a second be allowed to touch his own or his opponent's man while wrestling. Touching either competitor while in the act of wrestling will be a disqualification against the offender and his party, and the referee shall decide against them. If the wrestlers are entangled with what may be considered the boundary of the ring, they shall draw off and renew the contest with the same holds as when they drew off.

Rule 11. Should any match not be finished on the day appointed, both wrestlers to meet, weigh and commence wrestling at the same time and place day by day (Sundays excepted) until the match is finished, except otherwise agreed upon; but in the event of one wrestler gaining a throw in any match, and the said match be not finished, the wrestler winning the throw to claim the stakes in the absence of any arrangement to continue the match. In the event of a wrestler giving up the match when he has won a back fall, the stakes shall be claimed by his opponent.

Rule 12. The referee must be agreed upon by both oponets and his decision will be final unless this conflicts with Rule 9.

Speed

Next to KNOWLEDGE of what to do, SPEED is the greatest accomplishment of the successful wrestler. You simply must have SPEED to win from a good opponent. If you are not naturally fast, study and work to acquire speed in your actions. If you are already speedy, work just as hard to become still faster, for you cannot have too much speed.

In wrestling decide what you want to do, and then do it quickly. Slow motions will be foreseen and blocked by your opponent. Slow wrestling is tiresome for the spectators, and is of little value for physical development.

Start right in at the first, and think, talk and study the subject of SPEED. When you get on the mat, make up your mind what attack you shall try and then go at it like lightning. You must think fast also. If your plan is blocked, size up your opponent's position, and quickly attack him in his weakest point. He is also planning to get you, so if you think fast and act fast, and he does the same, you have double speed to contend with. If your opponent is slow, and you are speedy, you have him at your mercy, even i fhe knows more about wrestling and is much stronger than yourself.

By using proper speed you are always ON TIME with your holds, defenses and movements. The contestant who is always ON TIME has a tremendous advantage, and I consider that many of my own victories over splendid wrestlers, who were much bigger and stronger than myself, were due almost entirely to the fact that I was always ON TIME and the opponent a little behind time. I shall discuss the important question of "TIME" in a later lesson.

DO NOT FORGET FOR A MOMENT THAT YOU MUST DEVELOP SPEED. You should not work all the time, but arrange and learn how to rest while the opponent is working. I shall also explain later how I rest and save my strength during a match, while my opponent is wearing himself down to a point where he is easily thrown.

Running

Running must be a part of the program of any man who expects to become a good all-around athlete. It is the great developer of "WIND" and you must have "wind" to endure long contests. WIND is another name for ENDURANCE. I have won dozens of matches by sizing up my opponent, deciding that he was not in perfect condition, and then allow him to work on me until he was exhausted and "winded" and puffing, when I could throw him with ease.

Start running more or less every day if possible. This applies to the student who is exercising for health and physical culture practices, as well as to those who are studying to become professional wrestlers.

At first jog along for a few blocks until you are quite tired and are "puffing" considerably. Do not overdo the matter. Gradually increase day by day until you can run a half mile, then a mile, then longer distances. I can run two to three miles without inconvenience, at the age of fifty-two, and I believe this is one of the very greatest reasons that I have retained my strength and endurance.

Begin the running now, and keep it up. The best time to run is in the early morning, but if you cannot take the time then, do your running in the evening, before eating, or late after your supper is digested. A bath should of course follow the run, then take a brisk rub-down and you will feel fine and enjoy living.

Practical Wrestling

At the conclusion of Lesson 1, I showed you a simple fall, resulting from a dive and double-leg hold. In this lesson I shall show you another method of securing a fall by the dive and leg hold, and also show you the block for the hold.

I shall explain a few falls from the Nelson holds and then show you the best plan that I have ever discovered for blocking the opponent when he tries for a Half-Nelson. It is of greatest importance to BLOCK A HOLD on time. Stop your man before he gets the hold, for after he does get it, you may not be able to break away, and if you do, you likely will have to work so hard you will be tired and winded. Do not forget this important fact that you should TRY TO BLOCK HOLDS, for it is much easier to block holds than to break away, and leaves you in much better form to continue the match.

You must be "on time" to block your opponent. You must out-speed and out-think him. Your brain must work as hard as your muscles do, and in lots of cases more. Wrestling is not a contest of mere strength. It is a contest of wits and trained muscles, and the brainy, clever and speedy man wins. You, of course, must KNOW HOW TO BLOCK HOLDS, and also how to SECURE HOLDS ON YOUR OPPONENT AND USE THEM TO A FALL. The lessons teach you these things, but your own work and practice will make you effective in getting results.

You should now have a partner to work with you. In fact it is a good plan to work with two or more different men while you are practicing, for their styles will differ and give you a greater variety of work than you can get with only one practicing partner.

Most matches start about the same, that is, with both opponents standing facing each other, and each working for an opening that will enable him to get the opponent to the mat and behind him like PLATE 58. From this position the aggressor must take advantage of every opening and use the holds that are easiest secured, but you cannot foretell what these holds will be for you never know just what your opponent is going to do. You must therefore be ready to take advantage of every possible opening he gives you, and follow up one hold after another with great rapidity. If one plan fails, change to another as quick as a flash. Be ready to drop a hold and take a better one the moment you can break throug the opponent's defense. Keep your head. Don't get excited. Don't wear yourself out, but plan to keep your opponent working harder than you are yourself, for wearing a man down is one of the great scientific features of wrestling. I shall advise you more about these things as you get further into the study of wrestling.

It is almost impossible to lay out your plans in advance, and follow through any certain plans to a fall, unless your opponent is much your inferior. You must simply KNOW all holds and their uses, and be ready to use any hold that you can, and your judgment in selecting holds is governed by the movements of your opponent.

Study the following plates and explanations carefully, and then practice them with your partner.

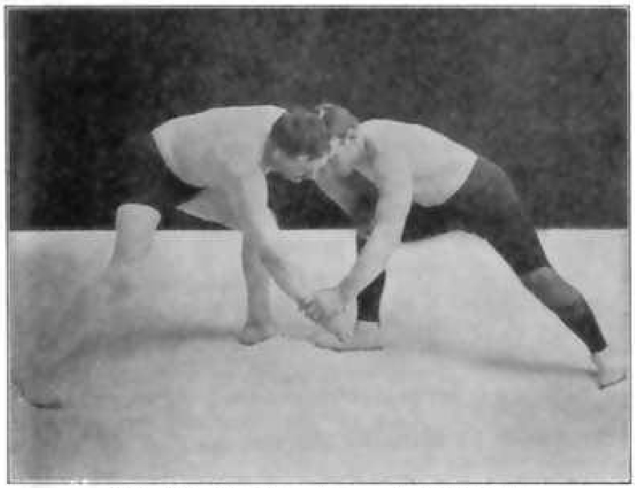


Plate 55—Standing Arm and Wrist Hold

Farmer Burns on left, Fred Beell on right. At beginning of match contestants have met and sparred for advantage. Beell has secured wrist hold on Burns, which may give him a slight advantage. Note that both men are in extremely strong positions. All leg and angles of the bodies are exactly right for giving the greatest strength. Nothing is more important in wrestling than to ALWAYS keep in strong position with every angle scientifically right. The time to get an opponent is when he gets into a weak position, which means when he is off his balance, or his feet too close together, his body in a weak angle, or his arms or body unprotected.

Many plans may be followed from the positions in PLATE 55, but Beell works a get-behind shown in next plate.

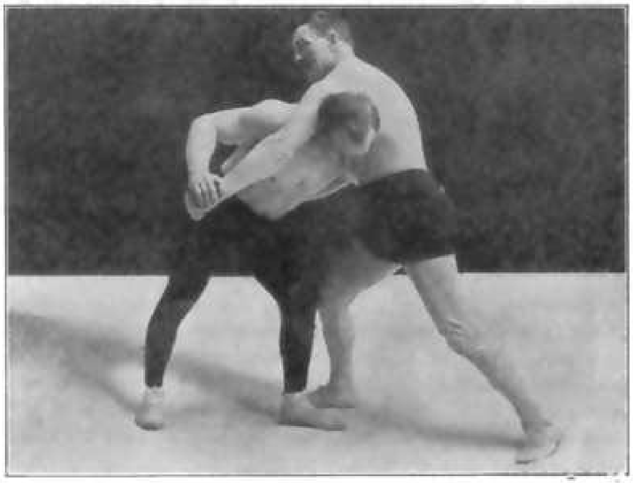


Plate 56—The Get-Behind.

The position of previous plate may be worked from either right or left. To illustrate the variety, Plate 56 shows Beell with the wrist hold on right arm of the Farmer. Beell suddenly raises opponent's right arm and rushes under arm to gain position in rear. Plate 56 shows him passing under Burns' arm. He does not hesitate in this position, but when he reaches the position show nin Plate 56 he suddenly raises upwards, stiffens his neck, throws back his head and passes entirely behind Burns as shown in Plate 57. His object is to get behind so he can make an attack by the use of Half-Nelson or any other good hold that opens up.

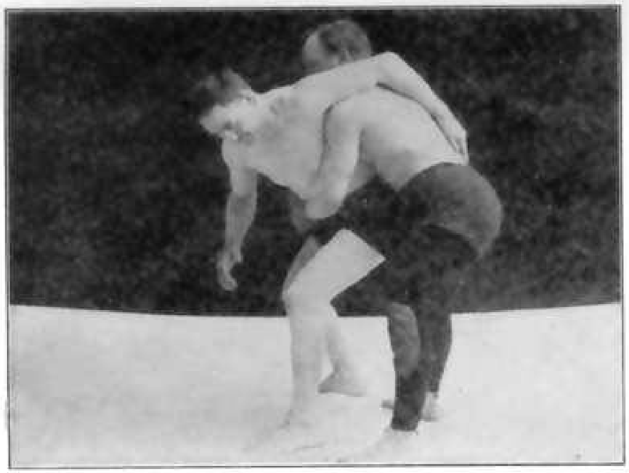


Plate 57—Standing Body Hold.

Standing Body Hold

Plate 57 shows Beel having passed around Burns and secured a standing body-hold. His intention is to lift Burns from his feet and throw him to the mat. Burns, however, prefers to go to the mat voluntarily so that he can protect his position, hence he quickly throws his body forward and drops on hands and knees in a strong position as shown in Plate 58. Instead of dropping to the mat Burns could have Grape-Vined with either one foot or both feet, or he could have permitted Beell to throw him to the mat, but in this case he might have found himself in a worse position than shown in Plate 58.

There are several plans that Burns might use to break away without going to the mat, providing Beell offered an opportunity, but with men of equal skill it is best to go to the mat and save strength for later contests.

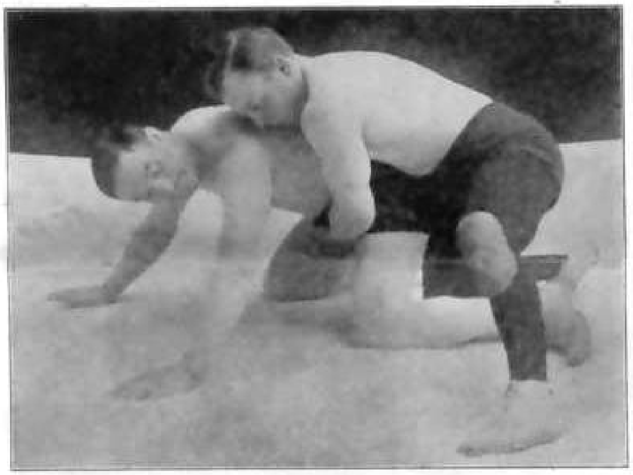


Plate 58—Behind on the Mat.

Beell's Waist Hold Still Unbroken

Beell is now on the offensive and Farmer Burns on the defensive. This is a common position on the mat and from this position a great variety of holds may be worked up and secured. Note the strong position that Burns occupies with knees and hands strongly placed and his head bent so that he can watch the slightest move of his opponent.

We will now change the position and put Burns behind Beell in the next photograph in order to show how Burns secures and handles the Nelson-Holds.

Ordinarily Beell should work further back as it gives him a better opportunity to secure holds, and places him out of reach of the opponent. See Plate 75.

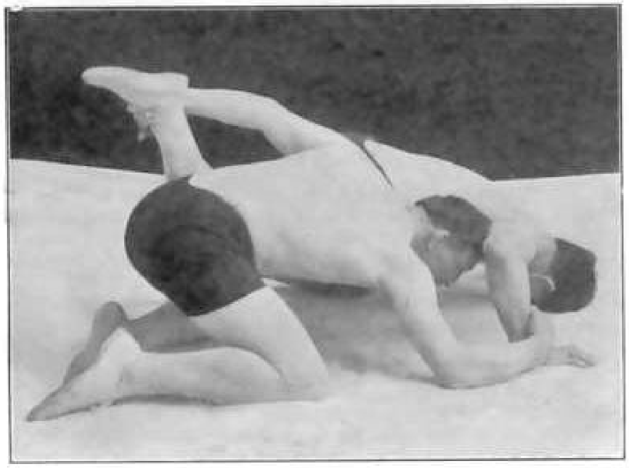


Plate 59—Foot and Wrist Hold.

Burns Behind Beell in a Similar Position to Plate 58

He suddenly backs up, grasps Beell's right foot and pulls it upward as shown in Plate 59. He also grasps Beell's right wrist, pulling on the wrist and raising the foot at the same time, which causes Beell to pitch forward with his head on the mat.

Burns then lowers his head into the armpit, which holds the arm outward while he thrusts his right arm under Beell's right arm for a Half-Nelson as shown in Plate 61. Beell's right arm is in a bad position in Plate 59.

Instead of grasping the foot, Burns could use the left hand for a body hold or merely feint with it until he caught the opponent off guard and offered an opening for the Half-Nelson hold.

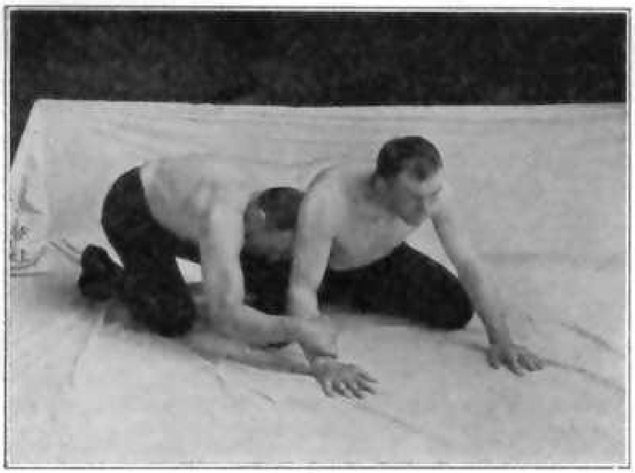


Plate 60—Block for Half-Nelson.

We now have Burns in front to show you how he protects against an attempt for HALF-NELSON.

In PLATE 59 you will note that Beell's right arm is far from his body with elbow extending outward, which gives Burns a fine opening.

In PLATE 60 observe carefully that Burns plants his hands firmly on the mat in front of him, no farther apart than the width of his shoulder. When Beell undertakes to throw his head into Burns' arm pit, Burns then pulls his elbow toward his body and drops shoulder, blocking the attempt effectively. Study carefully the position of the arms in these plates.

PATE 59 shows a wrong position of the right arm and PLATE 60 shows the right position and a successful block for the attempted Half-Nelson.

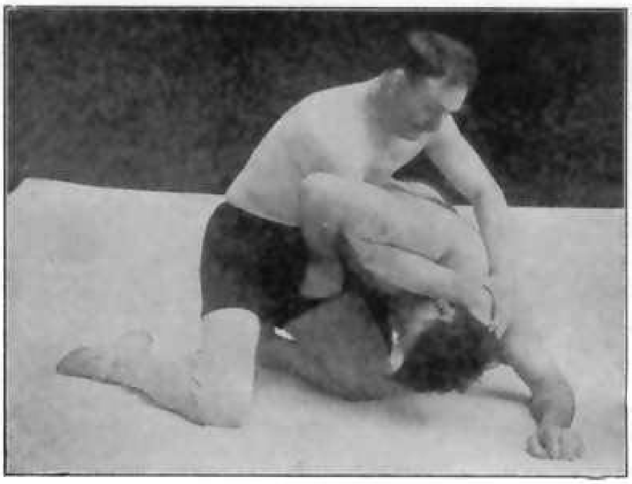


Plate 62—Three-Quarter Nelson.

Burns has withdrawn his left hand from opponent's body and quickly placed it on his own right hand to reinforce his hold and to give him additional strength to turn his opponent over on his back.

The hold has passed from HALF-NELSON in Plate 61 to THREE-QUARTER NELSON in Plate 62.

Burns is now ready to exert all his strength to turn his opponent over with his back to the mat.

Observe that Burns works close to his opponent, keeping his left knee in under opponent's body to prevent side rolling or getlaway.

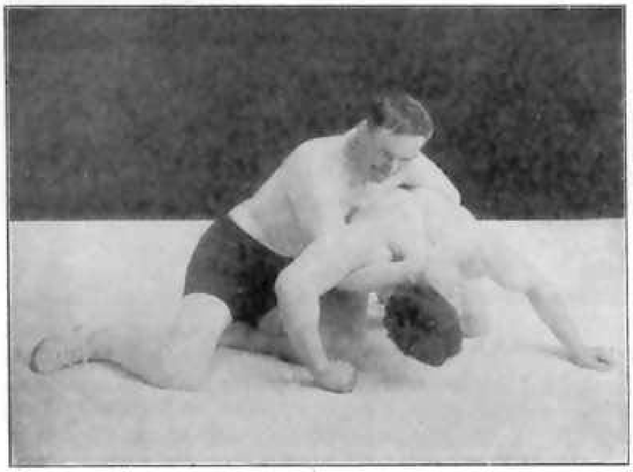


Plate 61—Half-Nelson Hold.

Plate 60 is introduced above to show the block. But continuing from pose in Plate 59, Burns thrusts his right hand under opponent's right arm and firmly over the back of the neck. With his left arm he holds his opponent's body close and tight to prevent him getting away.

Burns keeps his body close to body of opponent to prevent side rolling or any other form of get-away. Burns has a decided advantage and makes good in the following plates by pinning his opponent's shoulder to the mat.

There are many ways of operating with the NELSON-HOLDS, and two of them will be shown in this series.

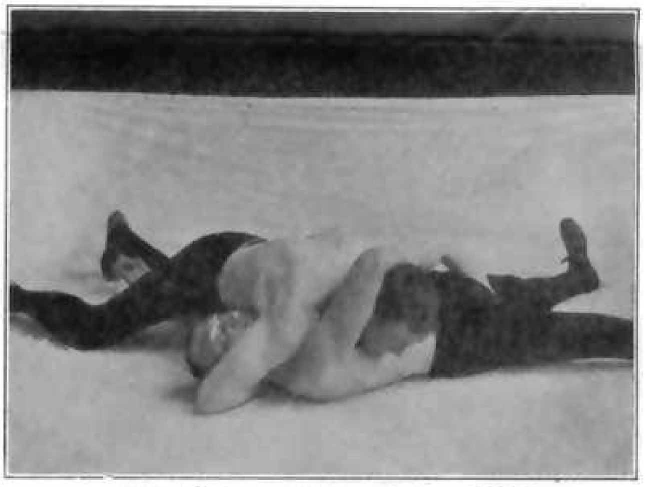


Plate 63—Pin Fall From Nelson Hold.

Burns gradually turns opponent from position in Plate 62 until opponent is compelled to roll to his back. Burns instantly throws his full weight across opponent, withdraws his left hand from head and throws it between opponent's legs for crotch hold.

With the same movement he forces his right arm further around opponent's neck and has the opponent helpless.

If properly executed the opponent cannot escape after Burns has secured the position shown in Plate 62.

If, however, Burns works loosely and with his body far away from opponent, then opponent may be able to side roll and get out instead of turning on his back, but Burns' work is well done all the way through and keeps his opponent powerless. With this great pin fall he can hold his opponent's shoulder firmly on the mat, hence the name "pin fall."

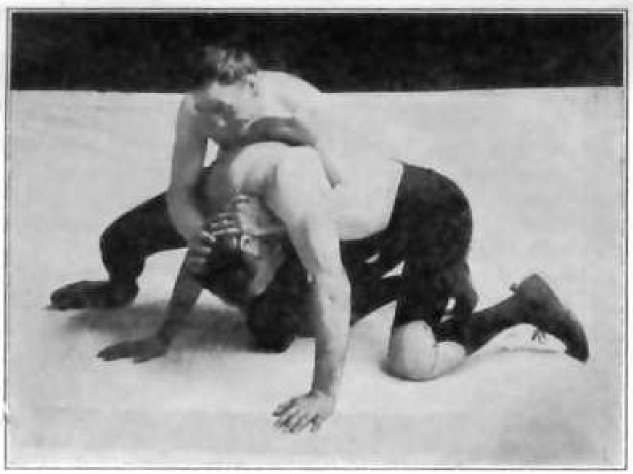
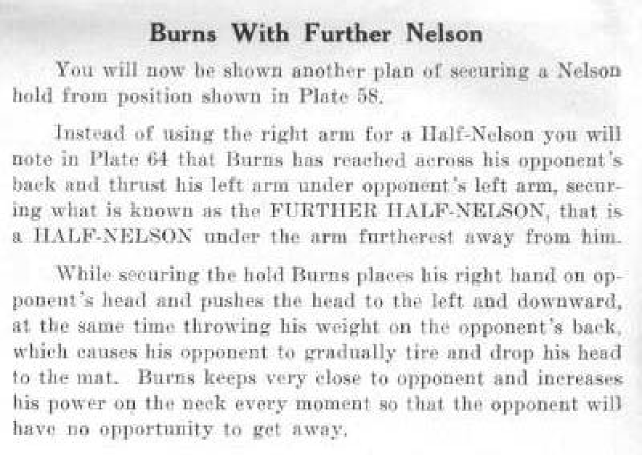


Plate 64—Further Nelson.



Burns With Further Nelson

You will now be shown another plan of securing a Nelson hold from position shown in Plate 58.

Instead of using the right arm for a Half-Nelson you will note in Plate 64 that Burns has reached across his opponent's back and thrust his left arm under opponent's left arm, securing what is known as the FURTHER HALF-NELSON, that is a HALF-NELSON under the arm furtherest away from him.

While securing the hold Burns places his right hand on opponent's head and pushes the head to the left and downward, at the same time throwing his weight on the opponent's back, which causes his opponent to gradually tire and drop his head to the mat. Burns keeps very close to opponent and increases his power on the neck every moment so that the opponent will have no opportunity to get away.

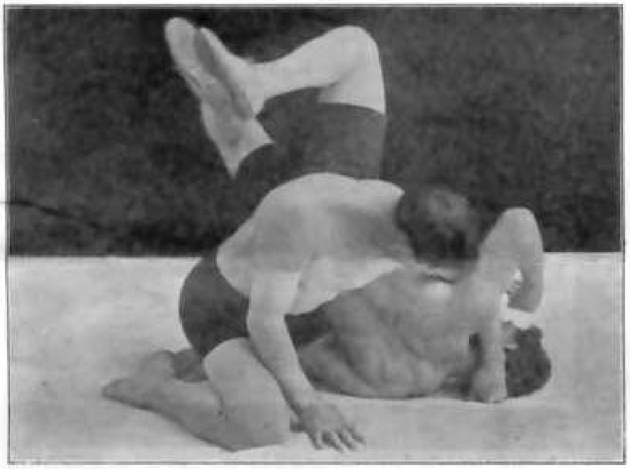
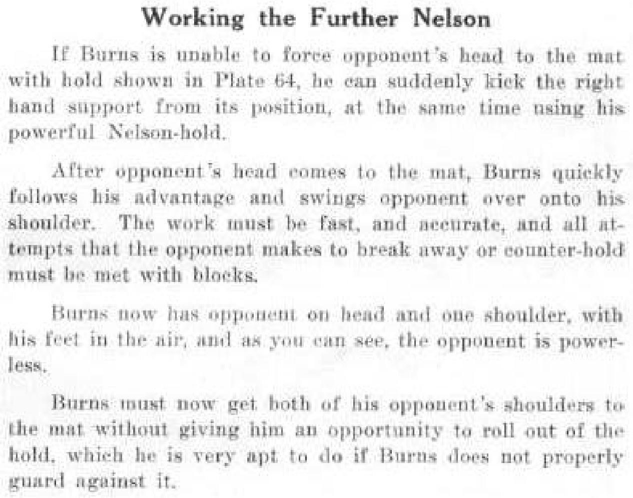


Plate 65—Showing the Manner of Using a Further Nelson.



Working the Further Nelson

If Burns is unable to force opponent's head to the mat with hold shown in Plate 64, he can suddenly kick the right hand support from its position, at the same time using his powerful Nelson-hold.

After opponent's head comes to the mat, Burns quickly follows his advantage and swings opponent over onto his shoulder. The work must be fast, and accurate, and all attempts that the opponent makes to break away or counter-hold must be met with blocks.

Burns now has opponent on head and one shoulder, with his feet in the air, and as you can see, the opponent is powerless.

Burns must now get both of his opponent's shoulders to the mat without giving him an opportunity to roll out of the hold, which he is very apt to do if Burns does not properly guard against it.

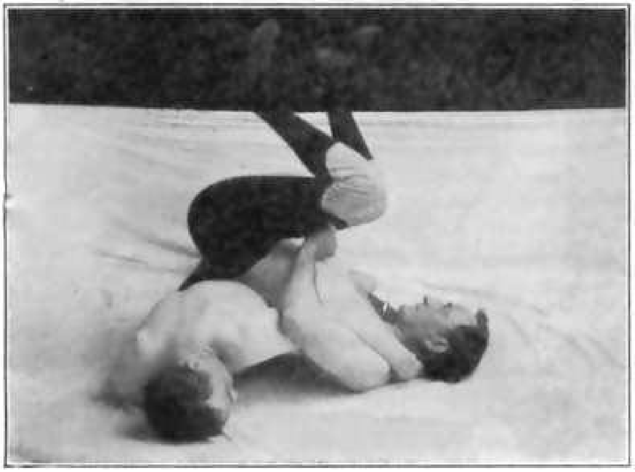


Plate 66—Fall From Further Nelson.

Burns Secures Fall With Further Half-Nelson

From position shown in Plate 65, Burns forces opponent's shoulder towards the mat and falls forward on his face to give him greater leverage, and at the same time throws his legs backward and his body CLOSE UNDER OPPONENT'S body, so that opponent will have no chance to roll out of the hold.

As Burns sinks to the floor he and opponent assume the position shown in Plate 66, in which both shoulders of the opponent are on the mat, and Burns has won the decision.

This shows a positive fall with both shoulders on the mat. The position cannot be held long, but easily long enough to secure a decision by the referee.

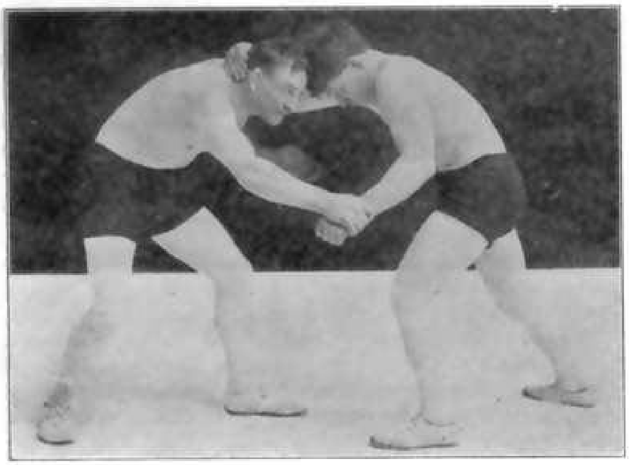


Plate 67—Head and Wrist Holds.

Beginning the Bout; Skirmish For Position

You will now be shown one of the methods of securing a decision by a leg hold. Plate 67 shows Burns on the left with slight advantage as he has opponent by right wrist and has the left hand free. He is crouching, in a fine strong position. His object is to feint until he can dive for one or both of his opponent's legs. He may take some time before the proper opening occurs, but he will wait, for there is such a thing as being ahead of time the same as being behind time. To be right you must be EXACTLY "ON TIME." From this position a great variety of plans may be followed.

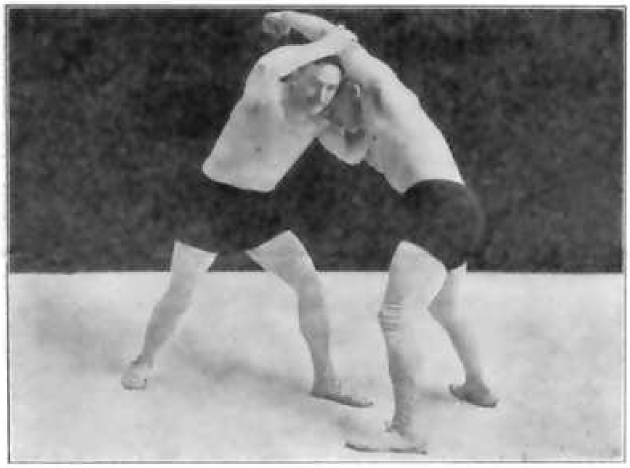


Plate 68—An Opening Secured.

Burns on Left, Ready For Dive.

Burns has waited until opponent was off guard, when he suddenly changed his hold from wrist to forearm as shown in Plate 68, and raises opponent's left arm, which gives him the desired opening to dive for the legs.

This is, of course, done quickly, and without a second's hesitation he secures the hold shown on page 69.

Note that Burns' position is always strong and the angles of his legs and body are scientifically correct, giving him the greatest possible strength. The pose of the opponent in Plate 68 is weak, for from this position he can exert little strength against Burns.

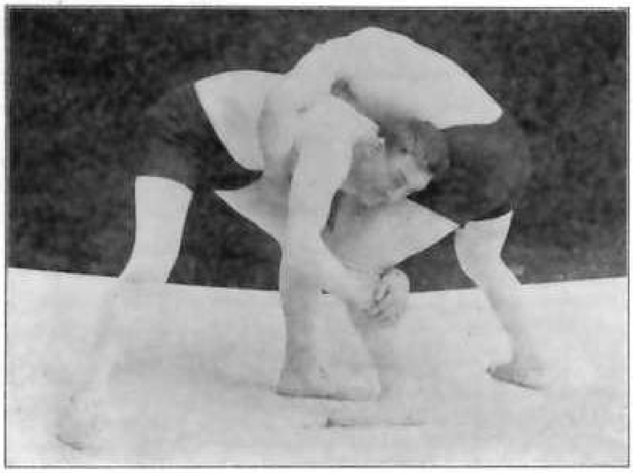


Plate 69—Leg and Body Hold.

Leg Hold From Dive

From position 68 Burns easily dives forward and downward and grasps opponent's left leg and pulls it forward, weakening opponent's position, while Burns' body is firm in every angle. Observe that when Burns secures leg hold, the opponent naturally takes body hold on Burns, but Burns has a stupendous advantage, for by pulling on the leg and pushing with his shoulder the opponent is unbalanced and unable to do anything with his body hold.

There are many plans that Burns might work out from this position, but he has decided to try for a full-body-crotch and back hold shown in the following plates.

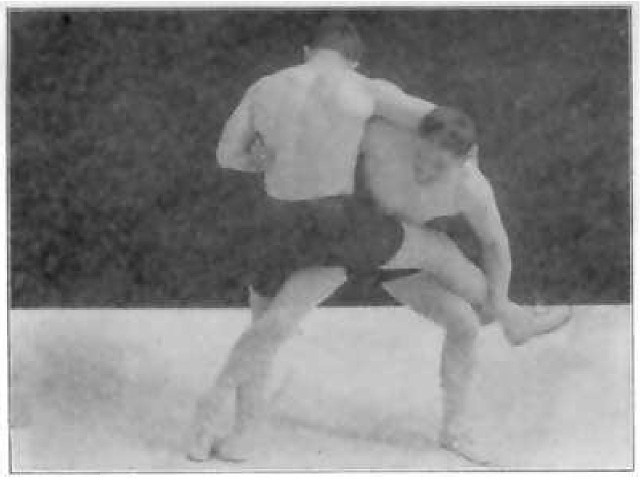


Plate 70—Leg and Body Hold and Cross Triplock.

You understand, of course, that Burns could grasp either or both legs when he makes the dive.

Plate 70 shows Burns continuing with right leg hold from position of Plate 69. He rushes opponent backward, overbalances him and assumes position shown in PLATE 70. The opponent is absolutely helpless.

Burns has grasped opponent's right leg and throws it over his own left leg, forming a bar. He has at the same time thrown his right leg around opponent's left leg and securely blocked the opponent, preventing a side or back step. He has also grasped opponent's body firmly with right hand, preventing any attack or successful get-away. You should especially note that even in this peculiar position Burns is PERFECTLY BALANCED, with every body line in its strongest angle, which is one of the most important and vital secrets to successful wrestling.

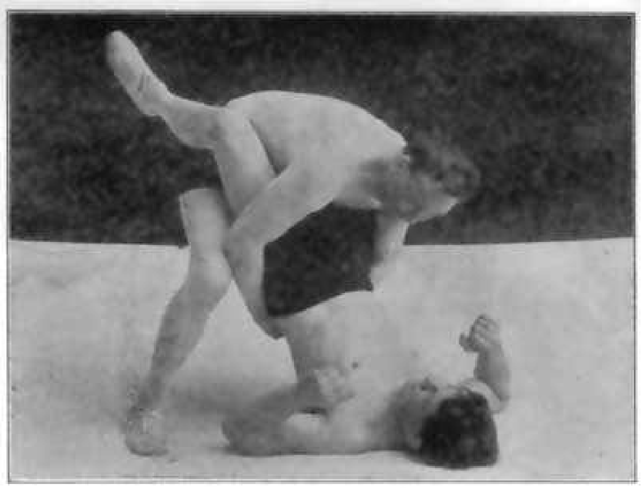


Plate 72—The Fall.

PLATE 72 shows the natural fall from the above position.

Burns' position is so very strong and his opponent's so extremely helpless that Burns can throw all of his weight on opponent's neck and by rolling opponent from right to left, forward and backward and swinging him in all conceivable positions and forms, the opponent must finally succumb and permit his shoulder to touch the mat.

In these holds any looseness or delays will likely give the opponent opportunity to escape. Everything must be done exactly on time and every advantage that has been secured must be kept and the opponent aggressively followed until the fall is secured.

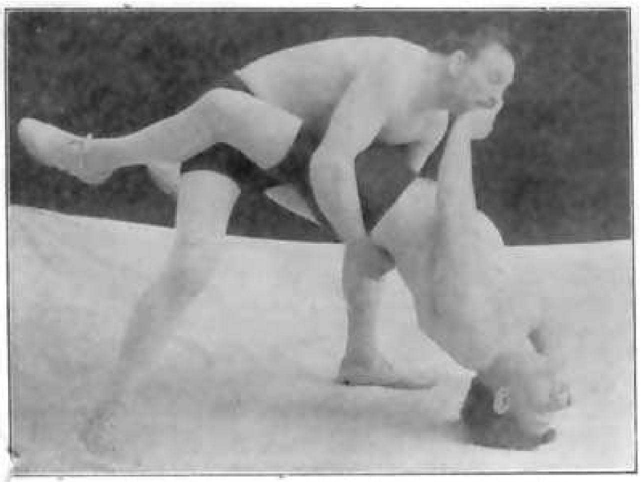


Plate 71—Body Crotch and Back Hold, and Bridge.

From position shown in Plate 70 Burns lifts opponent upward and kicks his left foot from under him, when the opponent is compelled to fall backward with his head on the mat, but arms around opponent's body and securely locks his hands together, thus forming a perfect back-body hold.

Burns keeps his own body tight in crotch of opponent and retains strong and firm grasp across opponent's back. The only thing the opponent can do is to "bridge" with his head and neck, and it is only a matter of time until his neck will tire or until Burns can swing him or force him to a fall.

When Burns secures this hold on his opponent it usually is all off with him.

Plate 73—Block For Leg Dive.

Plate 73 is introduced to show the block against opponent securing leg hold. In this plate Burns is shown on the right. The opponent has made a dive from standing position, but Burns has expected and anticipated the movement and is all ready for him. While the opponent was making the dive he opened his defense for the hold which Burns has secured, being bar arm and neck hold. Instead of securing an advantage his opponent has placed himself in a dangerous position, for Burns can force his strong hold on opponent's neck, which will compel him to loosen the hold on Burns' leg, when Burns can twist the opponent to the mat.

There are several other blocks for leg dives and get-behinds which will receive proper attention further in the course.

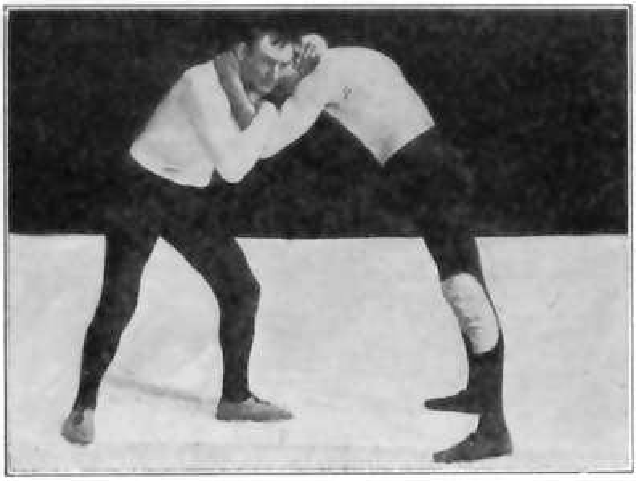


Plate 74—Neck and Arm Holds. Working For an Opening.

Plate 74 shows Farmer Burns on left and Coleman of Omaha on right. This position is one that is often assumed at the beginning of a match, while each contestant spars and works for an opening to secure a leg hold, get-behind or other hold that will put him behind his opponent on the mat, like Plate 58, page 11, or Plate 75 below.

The struggle with both men standing often lasts many minutes, especially if the contestants are about equally matched, but on the other hand either man may secure a quick advantage and throw the other to the mat, or the opponent may voluntarily go to the mat to protect himself, as is explained in connection with Plate 57.

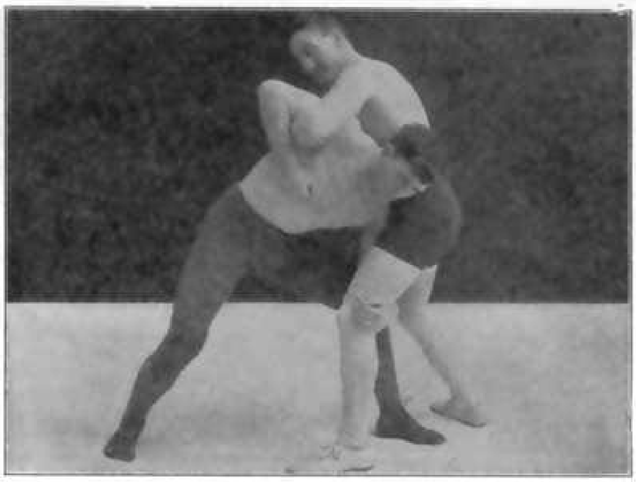


Plate 76—Blocking Dive For Leg-Hold.

Here is one of the prettiest and most effective blocks for leg-dive ever devised or invented. When the opponent dives to catch a leg hold like that shown in Plate 69, Burns blocks and counter-holds as shown in Plate 76. He has secured a bar-arm hold that makes the opponent's leg-hold useless, and also gives Burns the advantage. Study the position very carefully, and practice this hold when your practicing partner tries for the leg-hold. Practice it many times. Be quick and accurate, and you will quickly appreciate the value of this block, and you can use it many times in matches.

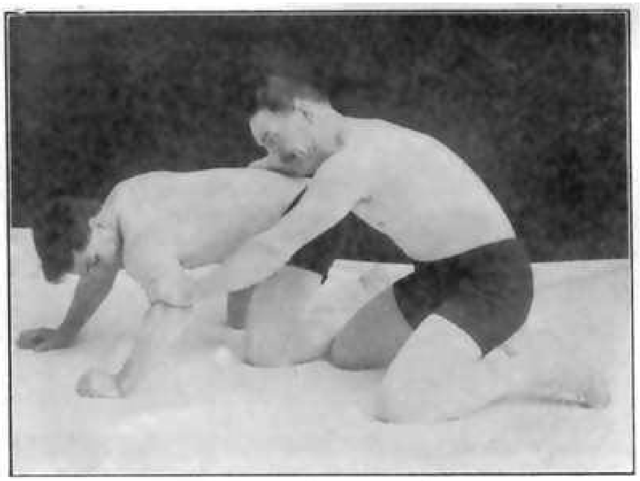


Plate 75—Proper "Behind" Position.

Compare this plate with Plate 58. This plate shows Burns behind, but he is much further back than his opponent is in Plate 58, and as a rule this position is far better when working for a hold on the under man. If you get too far forward over your opponent he is very likely to secure a head chancery or other hold and roll you under, but when in the position occupied by Burns in Plate 75, the opponent has very little chance to secure any hold that will gain him anything.

However, the positions are constantly changing with every effort. From this position Burns may attempt almost any hold, such as Nelson, hammerlock and crotch, toe hold, etc.

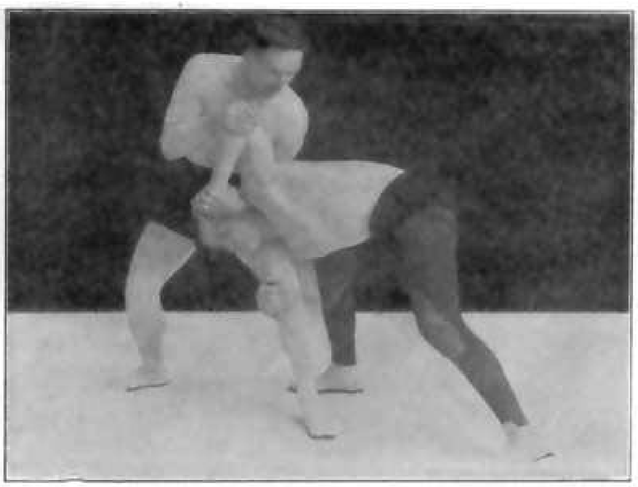


Plate 77—Another Block For Leg-Hold.

In this plate the opponent has succeeded in catching Burns left leg with his right hand, but as he made the dive for the legs Burns, quick as a flash, grasped the left arm by the hand and shoulder, forming what is called a top-bar hold. It is a great hold, and by operating it Burns compels his opponent to break the leg-hold to save himself, but Burns keeps his iron hold and brings his opponent to the mat on the defensive. After getting the opponent to the mat, Burns' next move will be governed by what position his opponent assumes.

You have been shown three blocks for the leg-dive, with the counter holds, and all of them very classy and effective.

Practice all the holds in this lesson, and others will be taught you in the next lessons, Book 3.

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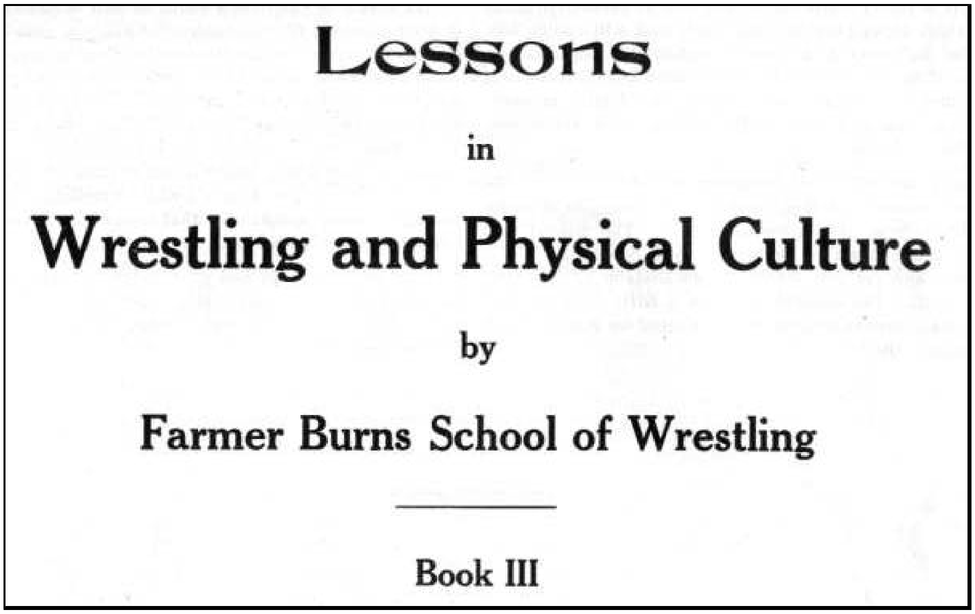


Lessons

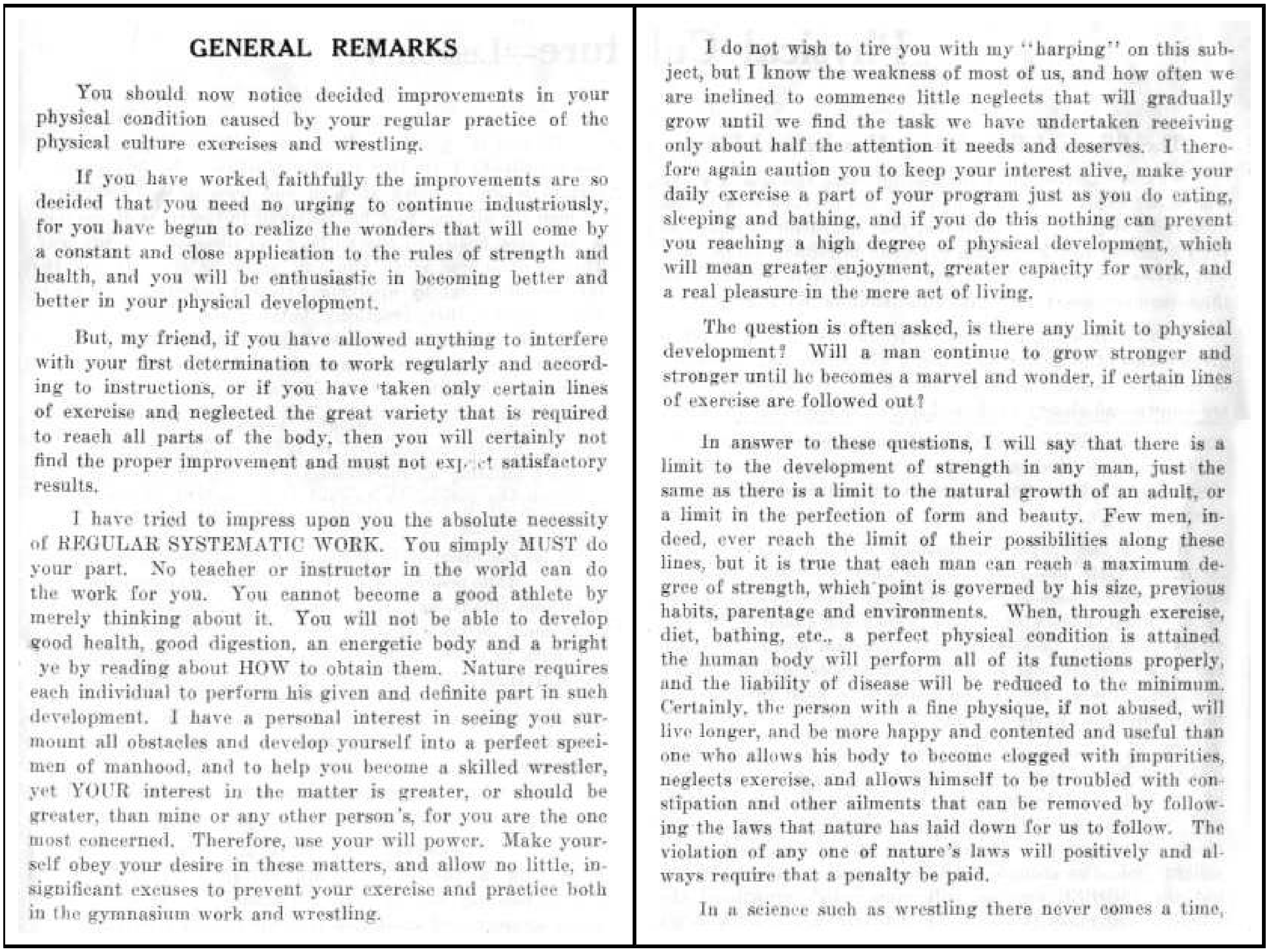
in

Wrestling and Physical Culture

by

Farmer Burns School of Wrestling

Book III



GENERAL REMARKS

You should now notice decided improvements in your physical condition caused by your regular practice of the physical culture exercises and wrestling.

If you have worked faithfully the improvements are so decided that you need no urging to continue industriously, for you have begun to realize the wonders that will come by a constant and close application to the rules of strength and health, and you will be enthusiastic in becoming better and better in your physical development.

But, my friend, if you have allowed anything to interfere with your first determination to work regularly and according to instructions, or if you have taken only certain lines of exercise and neglected the great variety that is required to reach all parts of the body, then you will certainly not find the proper improvement and must not expect satisfactory results.

I have tried to impress upon you the absolute necessity of REGULAR SYSTEMATIC WORK. You simply MUST do your part. No teacher or instructor in the world can do the work for you. You cannot become a good athlete by merely thinking about it. You will not be able to develop good health, good digestion, an energetic body and a bright eye by reading about HOW to obtain them. Nature requires each individual to perform his given and definite part in such development. I have a personal interest in seeing you surmount all obstacles and develop yourself into a perfect specimen of manhood, and to help you become a skilled wrestler, yet YOUR interest in the matter is greater, or should be greater, than mine or any other person's, for you are the one most concerned. Therefore, use your will power. Make yourself obey your desire in these matters, and allow no little, insignificant excuses to prevent your exercise and practice both in the gymnasium work and wrestling.

I do not wish to tire you with my "harping" on this subject, but I know the weakness of most of us, and how often we are inclined to commence little neglects that will gradually grow until we find the task we have undertaken receiving only about half the attention it needs and deserves. I therefore again caution you to keep your interest alive, make your daily exercise a part of your program just as you do eating, sleeping and bathing, and if you do this nothing can prevent you reaching a high degree of physical development, which will mean greater enjoyment, greater capacity for work, and a real pleasure in the mere act of living.

The question is often asked, is there any limit to physical development? Will a man continue to grow stronger and stronger until he becomes a marvel and wonder, if certain lines of exercise are followed out?

In answer to these questions, I will say that there is a limit to the development of strength in any man, just the same as there is a limit to the natural growth of an adult, or a limit in the perfection of form and beauty. Few men, indeed, ever reach the limit of their possibilities along these lines, but it is true that each man can reach a maximum degree of strength, which point is governed by his size, previous habits, parentage and environments. When, through exercise, diet, bathing, etc., a perfect physical condition is attained the human body will perform all of its functions properly, and the liability of disease will be reduced to the minimum. Certainly, the person with a fine physique, if not abused, will live longer, and be more happy and contented and useful than one who allows his body to become clogged with impurities, neglects exercise, and allows himself to be troubled with constipation and other ailments that can be removed by following the laws that nature has laid down for us to follow. The violation of any one of nature's laws will positively and always require that a penalty be paid.

In a science such as wrestling there never comes a time, before a man passes the prime of life, that he cannot improve; that is, there is no point he can reach that will enable him to say that he knows ALL about wrestling that any man can know, for if he is a student he will constantly be discovering and working out better "time" and more effective manners of applying holds and occasionally finding a new application and use for old holds.

There is no danger of becoming over-developed by the use of my gymnastic exercises, but there is danger of working too hard before you are accustomed to it. The general rule that I have laid down to "stop when you become tired," is a safe rule, and yet you should not understand by this that you are to quit the moment you feel a little fatigued, but continue the exercises until you have worked up a good sweat and are really tired.

In wrestling you should guard against becoming exhausted in your practice, for the tendency when you once get started is to exert yourself to the limit rather than be thrown by your companion, so be careful to not work every time you practice wrestling, until you are exhausted. Rest frequently for a short time and then go back on the mat again. After a few weeks your "wind" will become better and better and finally you can wrestle a long time without exhaustion. Furthermore, you will learn to rest yourself while wrestling, by taking advantage of every opportunity that comes to save yourself while your companion is working.

Use common sense and good judgment in regard to these matters and you will not injure yourself in the least, but will rather find a wonderful improvement every week in your endurance and skill.

Physical Culture—Lesson V

The Effect of Exercise on Muscles and Fat

Why is exercise good for the fat man and also for the lean man? This question is hard for the average man to understand. It is a well known fact that instructors will advise the fat person to take certain exercises to reduce weight, and will advise the thin person to take other exercises, or perhaps the same exercises, to cause development and put on weight.

At first thought it seems contradictory to state that a given series of muscular movements will either put on weight or reduce it to suit the persons concerned, yet when the facts are known and clearly explained it will be seen that the statement is true. While somewhat different lines of exercise may be employed for increasing or decreasing weight, there is no doubt but what the same exercises will accomplish both purposes.

Here is the simple explanation: The fat person is NOT NORMAL. He has from lack of exercise, wrong food, or some organic reason acquired more fat than should be found on a normal man of his height. Take for example the perfectly built man, he should weigh a certain amount, depending on his height, and when he weighs more than the standard, his extra weight can be reduced or partly reduced by hard exercise and proper food.

The man who weighs less than the standard is not fully developed. His muscles are small in some parts or all parts of the body, and by working the muscles systematically he can give them new life and cause them to grow and develop gradually but surely. There is no danger of him losing more weight, unless he should greatly overwork and abuse himself, but the PROPER exercise will cause much growth of the muscles, will make them hard and firm and he will find his weight increasing.

To sum it up briefly, EXERCISE TENDS TO MAKE A MAN PERFECT IN HIS PROPORTIONS. Nature has set a certain measure which all men and women would attain if all men for all time past had adhered to the rules of development, never neglected any parts, never dissipated in any way. This is of course ideal, and can never be reached, but the fact remains that by applying nature's remedies (which ar right exercise, diet, breathing, bathing and absence of dissipation of all kinds) nature will go right to work to restor the human body, and will approach the normal or "standard" in size and weight.

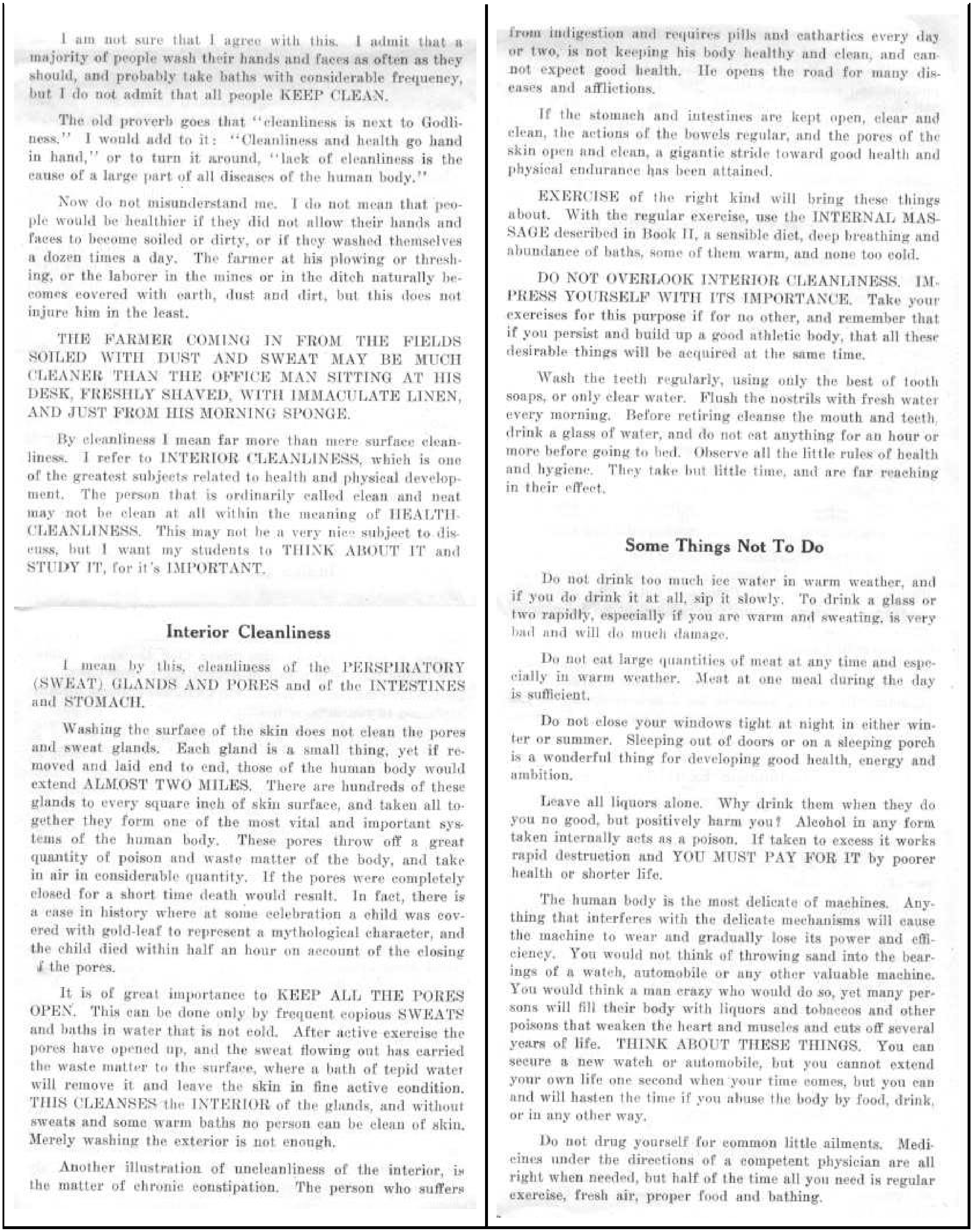
Thus if a man is overweight, exercise will bring him down toward the standard, and if he is under weight, nature goes to work building up the muscles, rounding out the body, and bringing the person up toward the standard of the perfect form.

I do not claim to be a specialist in "reducing weight" or making "thin people fat." I have no secret methods of doing these things, or any formulas that will help you in the least, but I do know that the above statements are true, and if you wish to either reduce or gain flesh, THE RIGHT EXERCISE, WORK, FOOD, and HABITS will help tremendously.

The effect of exercise on fat is to cause it to disappear. The effect on muscles is to cause them to grow healthy, firm and large.

Cleanliness

Perhaps some of my students may consider a lecture on "cleanliness" somewhat out of place, and entirely unnecessary in treating the subject of physical culture. It may be argued that in this day and age of civilization with all the agitation about hygiene and sanitation that all people keep reasonably clean, or clean enough for respectability.



I am not sure that I agree with this. I admit that a majority of people wash their hands and faces as often as they should, and probably take baths with considerable frequency, but I do not admit that all people KEEP CLEAN.

The old proverb goes that "cleanliness is next to Godliness." I would add to it: "Cleanliness and health go hand in hand," or to turn it around, "lack of cleanliness is the cause of a large part of all diseases of the human body."

Now do not misunderstand me. I do not mean that people would be healthier if they did not allow their hands and faces to become soiled or dirty, or if they washed themselves a dozen times a day. The farmer at his plowing or threshing, or the laborer in the mines or in the ditch naturally becomes covered with earth, dust and dirt, but this does not injure him in the least.

THE FARMER COMING IN FROM THE FIELDS SOILED WITH DUST AND SWEAT MAY BE MUCH CLEANER THAN THE OFFICE MAN SITTING AT HIS DESK, FRESHLY SHAVED, WITH IMMACULATE LINEN, AND JUST FROM HIS MORNING SPONGE.

By cleanliness I mean far more than mere surface cleanliness. I refer to INTERIOR CLEANLINESS, which is one of the greatest subjects related to health and physical development. The person that is ordinarily called clean and neat may not be clean at all within the meaning of HEALTH-CLEANLINESS. This may not be a very nice subject to discuss, but I want my students to THINK ABOUT IT and STUDY IT, for it's IMPORTANT.

Interior Cleanliness

I mean by this, cleanliness of the PERSPIRATORY (SWEAT) GLANDS AND PORES and of the INTESTINES and STOMACH.

Washing the surface of the skin does not clean the pores and sweat glands. Each gland is a small thing, yet if removed and laid end to end, those of the human body would extend ALMOST TWO MILES. There are hundreds of these glands to every square inch of skin surface, and taken all together they form one of the most vital and important systems of the human body. These pores throw off a great quantity of poison and waste matter of the body, and take in air in considerable quantity. If the pores were completely closed for a short time death would result. In fact, there is a case in history where at some celebration a child was covered with gold-leaf to represent a mythological character, and the child died within half an hour on account of the closing of the pores.

It is of great importance to KEEP ALL THE PORES OPEN. This can be done only by frequent copious SWEATS and baths in water that is not cold. After active exercise the pores have opened up, and the sweat flowing out has carried the waste matter to the surface, where a bath of tepid water will remove it and leave the skin in fine active condition. THIS CLEANSES the INTERIOR of the glands, and without sweats and some warm baths no person can be clean of skin. Merely washing the exterior is not enough.

Another illustration of uncleanliness of the interior, is the matter of chronic constipation. The person who suffers from indigestion and requires pills and cathartics every day or two, is not keeping his body healthy and clean, and cannot expect good health. He opens the road for many diseases and afflictions.

If the stomach and intestines are kept open, clear and clean, the actions of the bowels regular, and the pores of the skin open and clean, a gigantic stride toward good health and physical endurance has been attained.

EXERCISE of the right kind will bring these things about. With the regular exercise, use the INTERNAL MASSAGE described in Book II, a sensible diet, deep breathing and abundance of baths, some of them warm, and none too cold.

DO NOT OVERLOOK INTERIOR CLEANLINESS. IMPRESS YOURSELF WITH ITS IMPORTANCE. Take your exercises for this purpose if for no other, and remember that if you persist and build up a good athletic body, that all these desirable things will be acquired at the same time.

Wash the teeth regularly, using only the best of tooth soaps, or only clear water. Flush the nostrils with fresh water every morning. Before retiring cleanse the mouth and teeth, drink a glass of water, and do not eat anything for an hour or more before going to bed. Observe all the little rules of health and hygiene. They take but little time, and are far reaching in their effect.

Some Things Not To Do

Do not drink too much ice water in warm weather, and if you do drink it at all, sip it slowly. To drink a glass or two rapidly, especially if you are warm and sweating, is very bad and will do much damage.

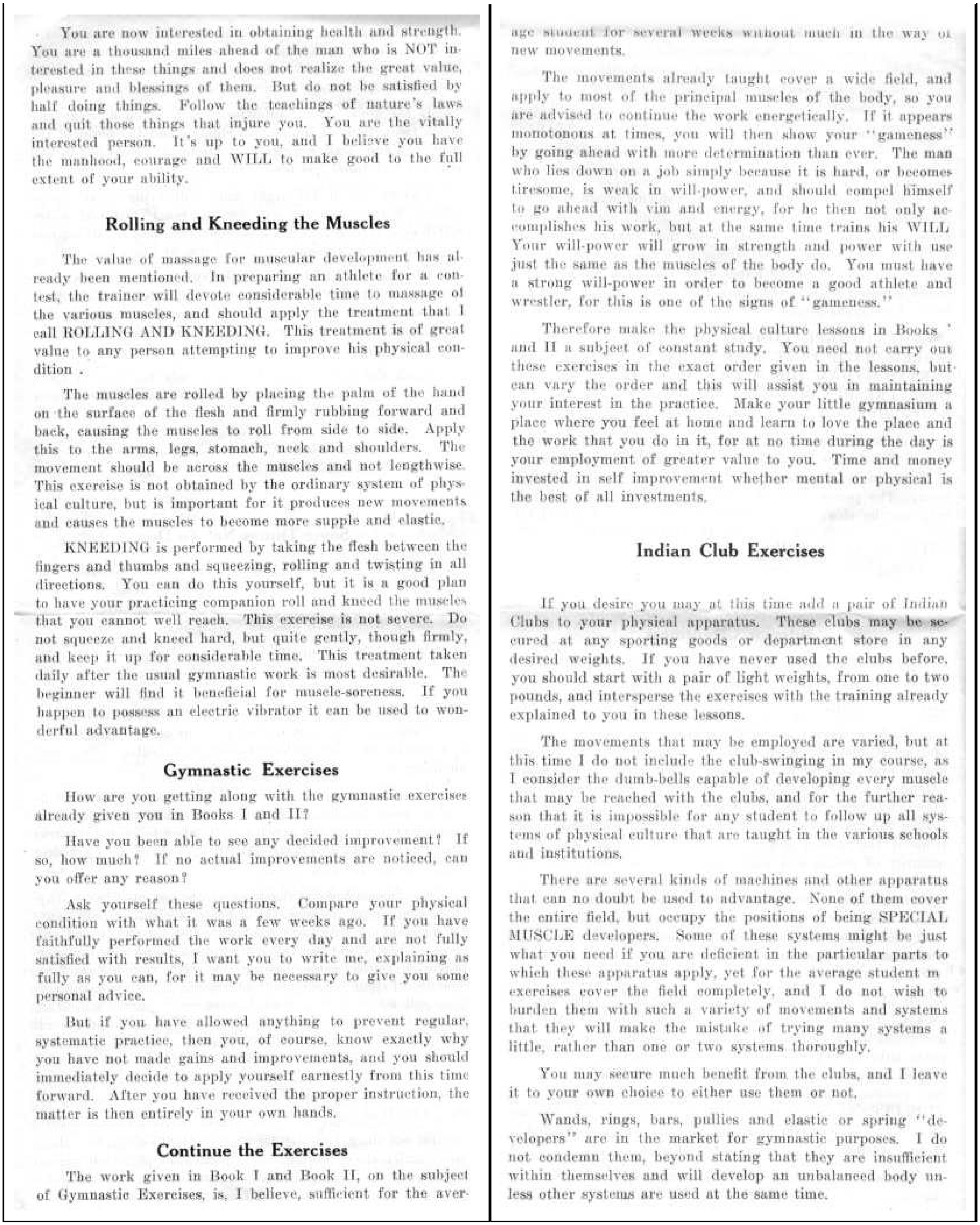
Do not eat large quantities of meat at any time and especially in warm weather. Meat at one meal during the day is sufficient.

Do not close your windows tight at night in either winter or summer. Sleeping out of doors or on a sleeping porch is a wonderful thing for developing good health, energy and ambition.

Leave all liquors alone. Why drink them when they do you no good, but positively harm you? Alcohol in any form taken internally acts as a poison. If taken to excess it works rapid destruction and YOU MUST PAY FOR IT by poorer health or shorter life.

The human body is the most delicate of machines. Anything that interferes with the delicate mechanisms will cause the machine to wear and gradually lose its power and efficiency. You would not think of throwing sand into the bearings of a watch, automobile or any other valuable machine. You would think a man crazy who would do so, yet many persons will fill their body with liquors and tobaccos and other poisons that weaken the heart and muscles and cuts off several years of life. THINK ABOUT THESE THINGS. You can secure a new watch or automobile, but you cannot extend your own life one second when your time comes, but you can and will hasten the time if you abuse the body by food, drink, or in any other way.

Do not drug yourself for common little ailments. Medicines under the directions of a competent physician are all right when needed, but half of the time all you need is regular exercise, fresh air, proper food and bathing.



You are now interested in obtaining health and strength. You are a thousand miles ahead of the man who is NOT interested in these things and does not realize the great value, pleasure and blessings of them. But do not be satisfied by half doing things. Follow the teachings of nature's laws and quit those things that injure you. You are the vitally interested person. It's up to you, and I believe you have the manhood, courage and WILL to make good to the full extent of your ability.

Rolling and Kneeding the Muscles

The value of massage for muscular development has already been mentioned. In preparing an athlete for a contest, the trainer will devote considerable time to massage of the various muscles, and should apply the treatment that I call ROLLING AND KNEEDING. This treatment is of great value to any person attempting to improve his physical condition .

The muscles are rolled by placing the palm of the hand on the surface of the flesh and firmly rubbing forward and back, causing the muscles to roll from side to side. Apply this to the arms, legs, stomach, neck and shoulders. The movement should be across the muscles and not lengthwise. This exercise is not obtained by the ordinary system of physical culture, but is important for it produces new movements and causes the muscles to become more supple and elastic.

KNEEDING is performed by taking the flesh between the fingers and thumbs and squeezing, rolling and twisting in all directions. You can do this yourself, but it is a good plan to have your practicing companion roll and kneed the muscles that you cannot well reach. This exercise is not severe. Do not squeeze and kneed hard, but quite gently, though firmly, and keep it up for considerable time. This treatment taken daily after the usual gymnastic work is most desirable. The beginner will find it beneficial for muscle-soreness. If you happen to possess an electric vibrator it can be used to wonderful advantage.

Gymnastic Exercises

How are you getting along with the gymnastic exercises already given you in Books I and II?

Have you been able to see any decided improvement? If so, how much? If no actual improvements are noticed, can you offer any reason?

Ask yourself these questions. Compare your physical condition with what it was a few weeks ago. If you have faithfully performed the work every day and are not fully satisfied with results, I want you to write me, explaining as fully as you can, for it may be necessary to give you some personal advice.

But if you have allowed anything to prevent regular, systematic practice, then you, of course, know exactly why you have not made gains and improvements, and you should immediately decide to apply yourself earnestly from this time forward. After you have received the proper instruction, the matter is then entirely in your own hands.

Continue the Exercises

The work given in Book I and Book II, on the subject of Gymnastic Exercises, is, I believe, sufficient for the average student for several weeks without much in the way of new movements.

The movements already taught cover a wide field, and apply to most of the principal muscles of the body, so you are advised to continue the work energetically. If it appears monotonous at times, you will then show your "gameness" by going ahead with more determination than ever. The man who lies down on a job simply because it is hard, or becomes tiresome, is weak in will-power, and should compel himself to go ahead with vim and energy, for he then not only accomplishes his work, but at the same time trains his WILL. Your will-power will grow in strength and power with use just the same as the muscles of the body do. You must have a strong will-power in order to become a good athlete and wrestler, for this is one of the signs of "gameness."

Therefore make the physical culture lessons in Books ' and II a subject of constant study. You need not carry out these exercises in the exact order given in the lessons, but can vary the order and this will assist you in maintaining your interest in the practice. Make your little gymnasium a place where you feel at home and learn to love the place and the work that you do in it, for at no time during the day is your employment of greater value to you. Time and money invested in self improvement whether mental or physical is the best of all investments.

Indian Club Exercises

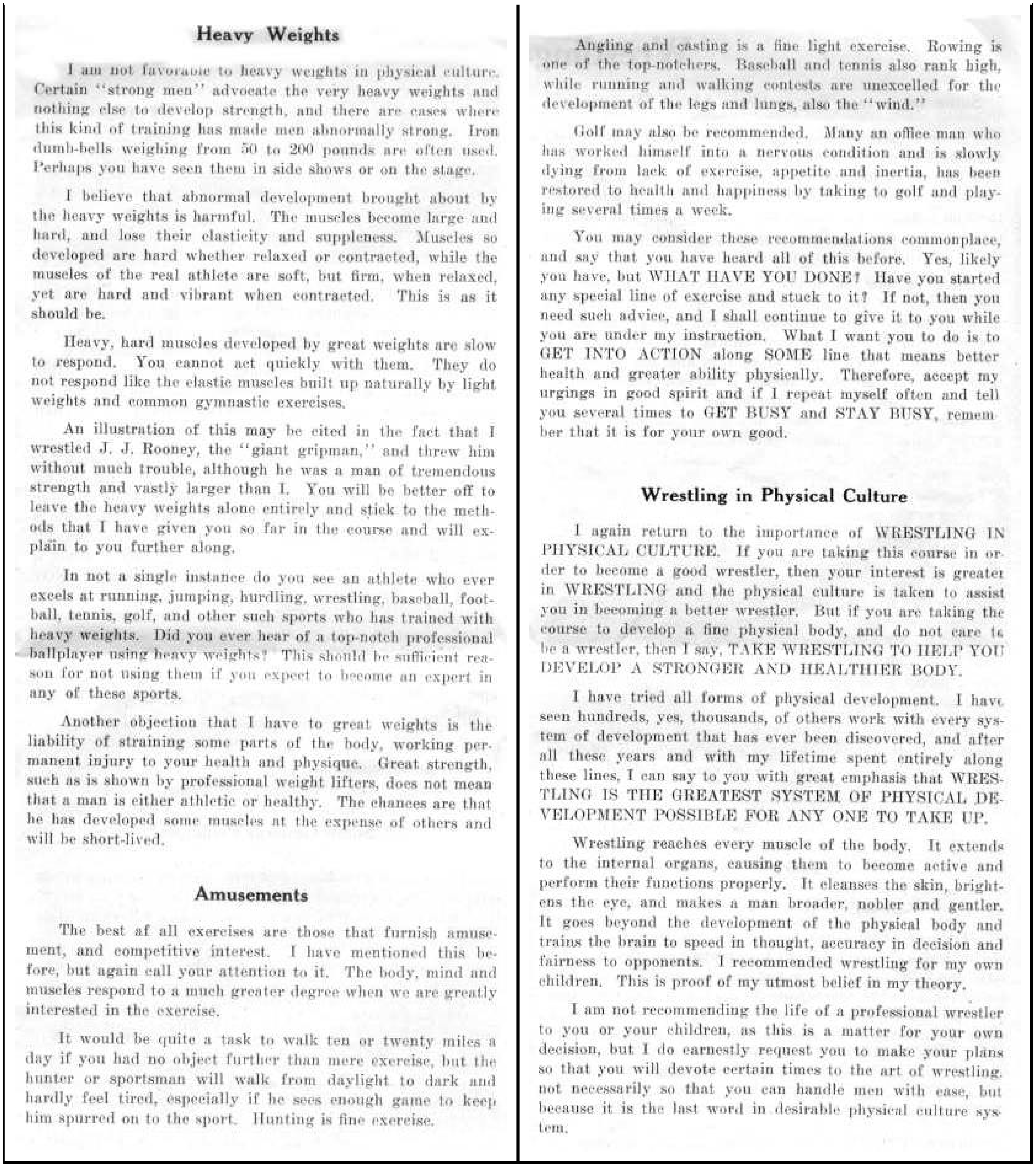
If you desire you may at this time add a pair of Indian Clubs to your physical apparatus. These clubs may be secured at any sporting goods or department store in any desired weights. If you have never used the clubs before, you should start with a pair of light weights, from one to two pounds, and intersperse the exercises with the training already explained to you in these lessons.

The movements that may be employed are varied, but at this time I do not include the club-swinging in my course, as I consider the dumb-bells capable of developing every muscle that may be reached with the clubs, and for the further reason that it is impossible for any student to follow up all systems of physical culture that are taught in the various schools and institutions.

There are several kinds of machines and other apparatus that can no doubt be used to advantage. None of them cover the entire field, but occupy the positions of being SPECIAL MUSCLE developers. Some of these systems might be just what you need if you are deficient in the particular parts to which these apparatus apply, yet for the average student m exercises cover the field completely, and I do not wish to burden them with such a variety of movements and systems that they will make the mistake of trying many systems a little, rather than one or two systems thoroughly.

You may secure much benefit from the clubs, and I leave it to your own choice to either use them or not.

Wands, rings, bars, pullies and elastic or spring "developers" are in the market for gymnastic purposes. I do not condemn them, beyond stating that they are insufficient within themselves and will develop an unbalanced body unless other systems are used at the same time.



Heavy Weights

I am not favorable to heavy weights in physical culture. Certain "strong men" advocate the very heavy weights and nothing else to develop strength, and there are cases where this kind of training has made men abnormally strong. Iron dumb-bells weighing from 50 to 200 pounds are often used. Perhaps you have seen them in side shows or on the stage.

I believe that abnormal development brought about by the heavy weights is harmful. The muscles become large and hard, and lose their elasticity and suppleness. Muscles so developed are hard whether relaxed or contracted, while the muscles of the real athlete are soft, but firm, when relaxed, yet are hard and vibrant when contracted. This is as it should be.

Heavy, hard muscles developed by great weights are slow to respond. You cannot act quickly with them. They do not respond like the elastic muscles built up naturally by light weights and common gymnastic exercises.

An illustration of this may be cited in the fact that I wrestled J. J. Rooney, the "giant gripman," and threw him without much trouble, although he was a man of tremendous strength and vastly larger than I. You will be better off to leave the heavy weights alone entirely and stick to the methods that I have given you so far in the course and will explain to you further along.

In not a single instance do you see an athlete who ever excels at running, jumping, hurdling, wrestling, baseball, football, tennis, golf, and other such sports who has trained with heavy weights. Did you ever hear of a top-notch professional ballplayer using heavy weights? This should be sufficient reason for not using them if you expect to become an expert in any of these sports.

Another objection that I have to great weights is the liability of straining some parts of the body, working permanent injury to your health and physique. Great strength, such as is shown by professional weight lifters, does not mean that a man is either athletic or healthy. The chances are that he has developed some muscles at the expense of others and will be short-lived.

Amusements

The best af all exercises are those that furnish amusement, and competitive interest. I have mentioned this before, but again call your attention to it. The body, mind and muscles respond to a much greater degree when we are greatly interested in the exercise.

It would be quite a task to walk ten or twenty miles a day if you had no object further than mere exercise, but the hunter or sportsman will walk from daylight to dark and hardly feel tired, especially if he sees enough game to keep him spurred on to the sport. Hunting is fine exercise. Angling and casting is a fine light exercise. Rowing is one of the top-notchers. Baseball and tennis also rank high, while running and walking contests are unexcelled for the development of the legs and lungs, also the "wind."

Golf may also be recommended. Many an office man who has worked himself into a nervous condition and is slowly dying from lack of exercise, appetite and inertia, has been restored to health and happiness by taking to golf and playing several times a week.

You may consider these recommendations commonplace, and say that you have heard all of this before. Yes, likely you have, but WHAT HAVE YOU DONE? Have you started any special line of exercise and stuck to it? If not, then you need such advice, and I shall continue to give it to you while you are under my instruction. What I want you to do is to GET INTO ACTION along SOME line that means better health and greater ability physically. Therefore, accept my urgings in good spirit and if I repeat myself often and tell you several times to GET BUSY and STAY BUSY, remember that it is for your own good.

Wrestling in Physical Culture

I again return to the importance of WRESTLING IN PHYSICAL CULTURE. If you are taking this course in order to become a good wrestler, then your interest is greater in WRESTLING and the physical culture is taken to assist you in becoming a better wrestler. But if you are taking the course to develop a fine physical body, and do not care to be a wrestler, then I say, TAKE WRESTLING TO HELP YOU DEVELOP A STRONGER AND HEALTHIER BODY.

I have tried all forms of physical development. I have seen hundreds, yes, thousands, of others work with every system of development that has ever been discovered, and after all these years and with my lifetime spent entirely along these lines, I can say to you with great emphasis that WRESTLING IS THE GREATEST SYSTEM OF PHYSICAL DEVELOPMENT POSSIBLE FOR ANY ONE TO TAKE UP.

Wrestling reaches every muscle of the body. It extends to the internal organs, causing them to become active and perform their functions properly. It cleanses the skin, brightens the eye, and makes a man broader, nobler and gentler. It goes beyond the development of the physical body and trains the brain to speed in thought, accuracy in decision and fairness to opponents. I recommended wrestling for my own children. This is proof of my utmost belief in my theory.

I am not recommending the life of a professional wrestler to you or your children, as this is a matter for your own decision, but I do earnestly request you to make your plans so that you will devote certain times to the art of wrestling, not necessarily so that you can handle men with ease, but because it is the last word in desirable physical culture system.

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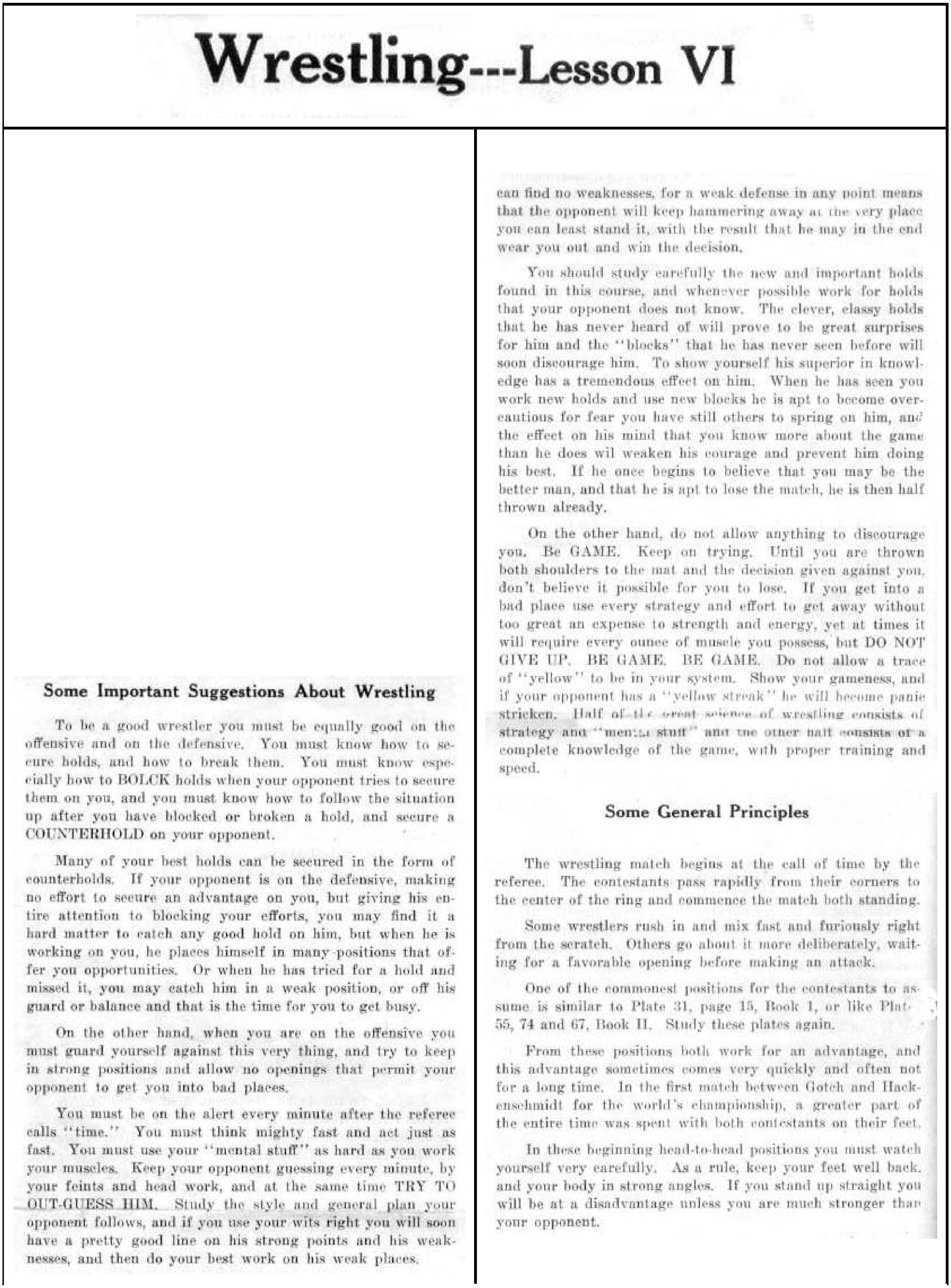


Wrestling---Lesson VI

Some Important Suggestions About Wrestling

To be a good wrestler you must be equally good on the offensive and on the defensive. You must know how to secure holds, and how to break them. You must know especially how to BOLCK holds when your opponent tries to secure them on you, and you must know how to follow the situation up after you have blocked or broken a hold, and secure a COUNTERHOLD on your opponent.

Many of your best holds can be secured in the form of counterholds. If your opponent is on the defensive, making no effort to secure an advantage on you, but giving his entire attention to blocking your efforts, you may find it a hard matter to catch any good hold on him, but when he is working on you, he places himself in many positions that offer you opportunities. Or when he has tried for a hold and missed it, you may catch him in a weak position, or off his guard or balance and that is the time for you to get busy.

On the other hand, when you are on the offensive you must guard yourself against this very thing, and try to keep in strong positions and allow no openings that permit your opponent to get you into bad places.

You must be on the alert every minute after the referee calls "time." You must think mighty fast and act just as fast. You must use your "mental stuff" as hard as you work your muscles. Keep your opponent guessing every minute, by your feints and head work, and at the same time TRY TO OUT-GUESS HIM. Study the style and general plan your opponent follows, and if you use your wits right you will soon have a pretty good line on his strong points and his weaknesses, and then do your best work on his weak places.

can find no weaknesses, for a weak defense in any point means that the opponent will keep hammering away at the very place you can least stand it, with the result that he may in the end wear you out and win the decision.

You should study carefully the new and important holds found in this course, and whenever possible work for holds that your opponent does not know. The clever, classy holds that he has never heard of will prove to be great surprises for him and the "blocks" that he has never seen before will soon discourage him. To show yourself his superior in knowledge has a tremendous effect on him. When he has seen you work new holds and use new blocks he is apt to become overcautious for fear you have still others to spring on him, and the effect on his mind that you know more about the game than he does wil weaken his courage and prevent him doing his best. If he once begins to believe that you may be the better man, and that he is apt to lose the match, he is then half thrown already.

On the other hand, do not allow anything to discourage you. Be GAME. Keep on trying. Until you are thrown both shoulders to the mat and the decision given against you, don't believe it possible for you to lose. If you get into a bad place use every strategy and effort to get away without too great an expense to strength and energy, yet at times it will require every ounce of muscle you possess, but DO NOT GIVE UP. BE GAME. BE GAME. Do not allow a trace of "yellow" to be in your system. Show your gameness, and if your opponent has a "yellow streak" he will become panic stricken. Half of the great science of wrestling consists of strategy and "mental stuff" and the other half consists of a complete knowledge of the game, with proper training and speed.

Some General Principles

The wrestling match begins at the call of time by the referee. The contestants pass rapidly from their corners to the center of the ring and commence the match both standing.

Some wrestlers rush in and mix fast and furiously right from the scratch. Others go about it more deliberately, waiting for a favorable opening before making an attack.

One of the commonest positions for the contestants to assume is similar to Plate 31, page 15, Book 1, or like Plat 55, 74 and 67, Book II. Study these plates again.

From these positions both work for an advantage, and this advantage sometimes comes very quickly and often not for a long time. In the first match between Gotch and Hackenschmidt for the world's championship, a greater part of the entire time was spent with both contestants on their feet.

In these beginning head-to-head positions you must watch yourself very carefully. As a rule, keep your feet well back, and your body in strong angles. If you stand up straight you will be at a disadvantage unless you are much stronger than your opponent.

nesses, and then do your best work on his weak places.

He may prove to be weak in the neck, and if so your Nelsons and other neck holds will prove powerfully effective. Perhaps he will show weakness in the arms and shoulders. If this is the case then the arm holds, hammer-lock, etc., will offer you your plan of attack. Or (as very often proves the case), your opponent is not in the best form and is short of "wind," then, of course, you will prolong the match, but keep him working hard while you rest, and finally wear him down to the point where you can start in and win. A man who is out of "wind" is about conquered.

If the opponent shows weakness in the legs or feet, give him no rest. The toe-hold will here prove very effective. Observe carefully and wherever you discover weakness you have found the place to concentrate your efforts. Be sure, however, that your opponent is not "playing" you, for if he is clever he will try to mislead you and make you think he is weak where he is strong, and strong where he is weak, and if he can get you to make this mistake in sizing him up, then he has the advantage and will spring a surprise on you when the right time comes.

Remember that he is also studying you, and therefore you must prevent him discovering your weak points if you have any, and you should also hide your strongest line of work and gradually lead him into traps where you can spring the surprise. These are important things. Study them carefully. Think. Use your brain. Make your knowledge as complete as possible, and above all TRAIN TO MAKE ALL PARTS OF YOUR BODY SOUND AND STRONG, so that your opponents

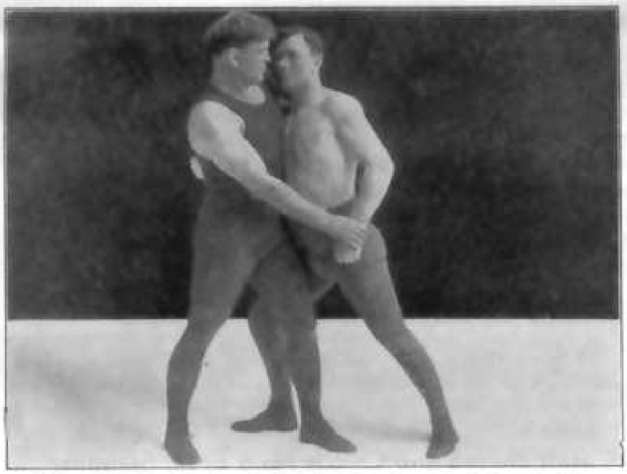


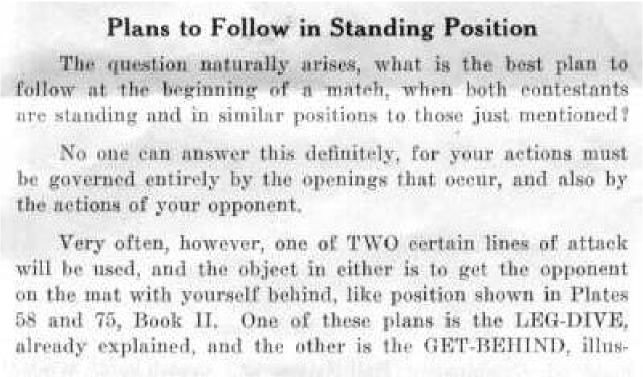
Plate 78—Frank Gotch in His Peculiar Upright Position.

Plate 78 shows the famous "upright" position of Frank Gotch. His great strength and ability enables him to stand straight, and close to his opponent, which gives him a wonderful advantage, but for the average wrestler the body must be kept at a greater angle for self protection. From the upright position shown in Plate 78, the leg-dive is somewhat difficult, but it offers splendid opportunities to secure a body or head-hold or work a get-behind.

trated in Plates 56 and 57, Book II. If the leg-dive is not blocked you will either cause the opponent to come to the mat on "all-fours" or you will secure some fine working holds such as is explained on Page 15, Book I. In case you work the get-behind and your opponent is brought to the mat, with you behind on the mat, then you open up the entire field of skillful wrestling and will use the holds that opportunity presents, such as the Nelsons, hammer-lock, toe-hold, crotch, etc., etc.

Do not imagine, however, that these two plans are the only ones to use while in standing positions, for there are many. There are several head-holds, body-holds, arm-holds and different combinations that may be secured on the opponent while standing, and enable you to throw him immediately, or to bring him to the mat with any one of a great variety of holds fastened on him when he hits the mat.

For example, notice Plate 79. Here you will see that Farmer Burns has perhaps made several feints until his op-



Plans to Follow in Standing Position

The question naturally arises, what is the best plan to follow at the beginning of a match, when both contestants are standing and in similar positions to those just mentioned?

No one can answer this definitely, for your actions must be governed entirely by the openings that occur, and also by the actions of your opponent.

Very often, however, one of TWO certain lines of attack will be used, and the object in either is to get the opponent on the mat with yourself behind, like position shown in Plates 58 and 75, Book II. One of these plans is the LEG-DIVE, already explained, and the other is the GET-BEHIND, illus-

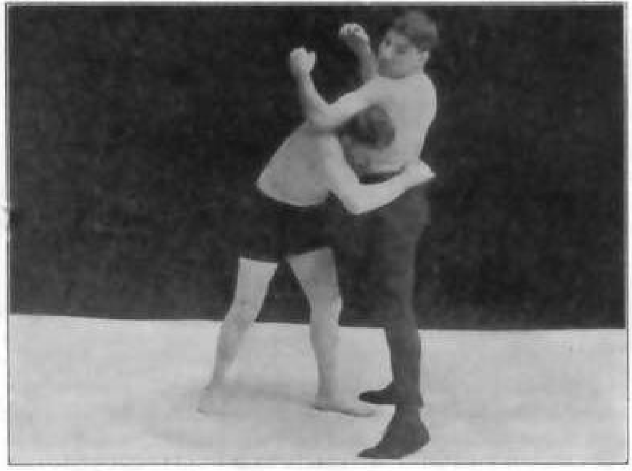


Plate 78—Body-hold, Secured by Suddenly Raising Opponent's Arms and Diving Under Them.

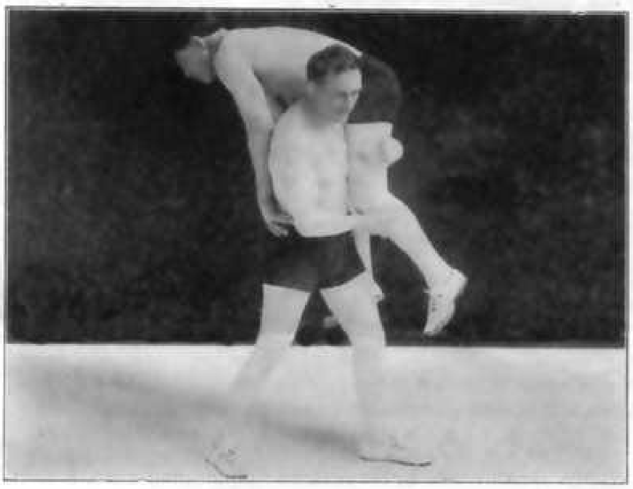
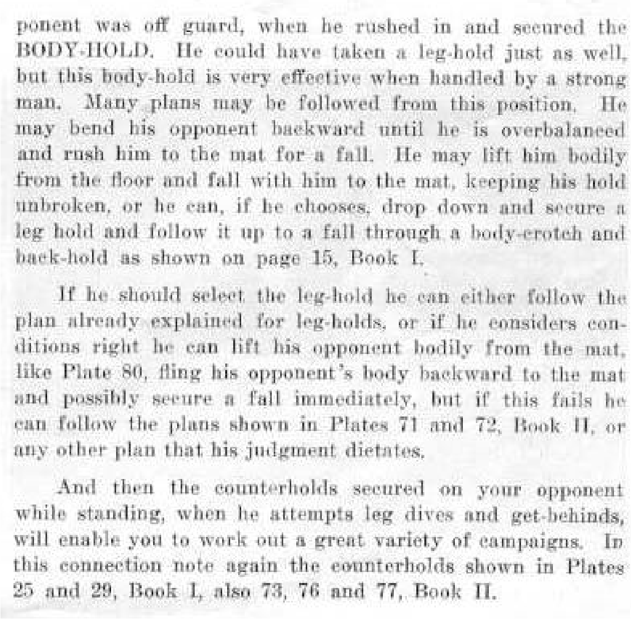


Plate 80—The Pick-up. Opponent Bodily Lifted From Mat After Securing Leg-hold.



ponent was off guard, when he rushed in and secured the BODY-HOLD. He could have taken a leg-hold just as well, but this body-hold is very effective when handled by a strong man. Many plans may be followed from this position. He may bend his opponent backward until he is overbalanced and rush him to the mat for a fall. He may lift him bodily from the floor and fall with him to the mat, keeping his hold unbroken, or he can, if he chooses, drop down and secure a leg hold and follow it up to a fall through a body-crotch and back-hold as shown on page 15, Book I.

If he should select the leg-hold he can either follow the plan already explained for leg-holds, or if he considers conditions right he can lift his opponent bodily from the mat, like Plate 80, fling his opponent's body backward to the mat and possibly secure a fall immediately, but if this fails he can follow the plans shown in Plates 71 and 72, Book II, or any other plan that his judgment dictates.

And then the counterholds secured on your opponent while standing, when he attempts leg dives and get-behinds, will enable you to work out a great variety of campaigns. In this connection note again the counterholds shown in Plates 25 and 29, Book I, also 73, 76 and 77, Book II.

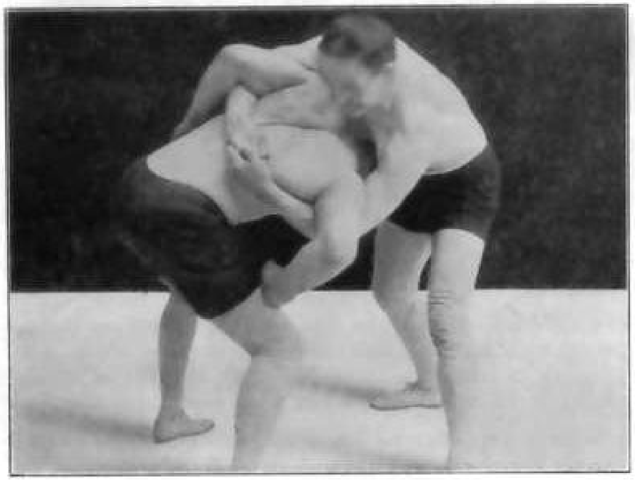


Plate 81—Double-bar-lock, from Front. Opponent Gave Opening for This Hold by Having His Arms Too Far From Body When He Dived for Leg-hold.

The flying-mare explained in the next book illustrates a quick and wonderfully classy fall secured from a standing position, and some of the falls explained in this lesson will take you still further into the science of falls from a standing position.

At this time I will also call your attention to the **Double-bar-lock** from the front, shown in Plate 81. In this instance the opponent has made a leg-dive for the legs but he held his arms too wide apart and Burns immediately took advantage of the situation. Rushing both of his arms under his opponent's arms he locked his hands together across the back and has his opponent partly under control.

He can now suddenly tighten his hold, swing the opponent quickly to either side to the mat, and by keeping his opponent in his vise-like grip he may be able to turn him over on his shoulders without any assisting holds. Such holds are not often secured, but you must be ready in case your opponent gives you an opening. From this plate you should learn the important rule of always **keeping your arms close to the body** at all times.

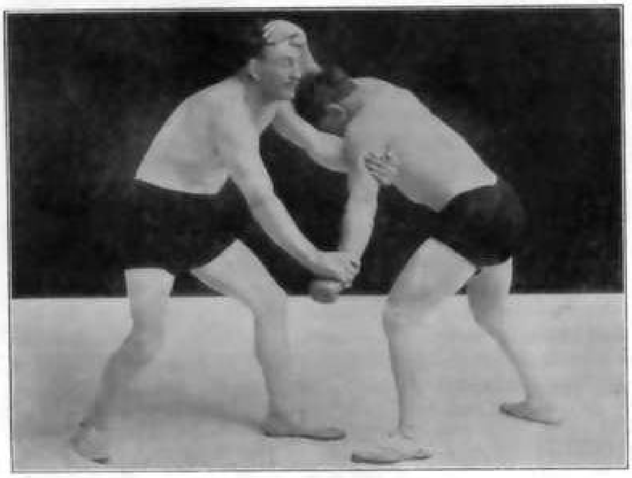


Plate 82—Arm-and-wrist-hold. Good Hold for Whirling to Get to Rear.

You must also remember that any of the plans you undertake may fail, and it will be necessary to change your line of attack or defense at any moment. It is not possible to give you definite rules to follow through a match, nor the order in which to try out holds, for conditions govern these things entirely, but I can and will show you the successful plans to follow when holds are secured, providing your opponent does not break them, and I also show you the importance of being on "time," the necessity of speed and the tremendous importance of BLOCKING HOLDS before they are secured.

I now explain a method of securing a fall from standing position with the use of half-Nelson and crotch holds.

Half Nelson and Crotch Hold From Standing Position

There are a number of times in wrestling when you may be able to lift your opponent bodily from the mat and throw him to a direct fall. One of these has just been shown in Plate 80.

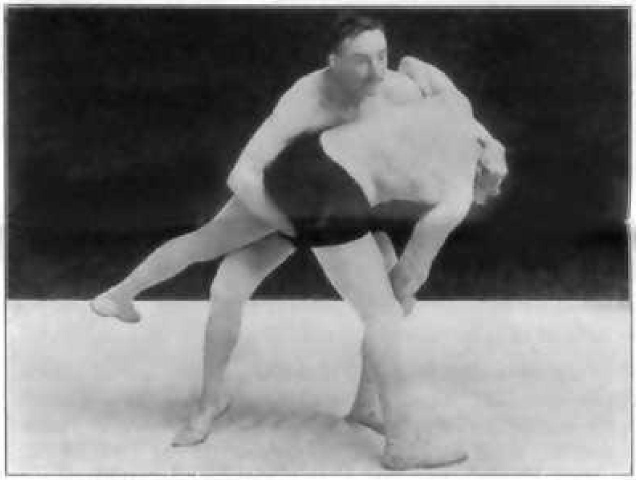


Plate 83—Combination Half-Nelson and Crotch-hold, While Standing.

To secure a standing crotch and half-Nelson hold, the conditions must be just right, but when the opportunity comes you must be ready for it, as the hold is a fine one when properly used.

In Plate 82 the contestants have sparred and worked for an opening, and Burns has succeeded in securing a perfect arm and wrist hold which for the moment gives him a decided advantage.

This hold is one you must learn, for it offers one of the effective methods of working the get-behind. From this position Burns pulls the opponent forward, twists him to the left and whirls behind all in one sudden rush. Study this plate and also study again Plates 57 and 68, as these constitute a group of get-behinds that are most effective.

Now, if you have secured a hold like Plate 82, you make the rush' to the rear, as already explained, and as you pass around you will find in many cases that your opponent's arm may be raised and your arm thrust under his and back of his neck for a half-Nelson, and while you are doing this with one hand, you catch a crotch hold from the rear, and then have a combination hold like that shown in Plate 83.

After securing this hold you will be able to overbalance your opponent by forcing his head downward and his body away from you, but keeping your hold tight and firm.

You can force him to the floor by retaining both of these holds, or it is, perhaps, better to break the crotch-hold which you have taken from the rear and take a new crotch-hold from the front, as this will give you a better opportunity to put him to the mat and will give him less opportunity to get away.

When you have the hold firmly secured you will then lift your opponent entirely from the mat, turn him over backward while you are holding him in mid-air, at which time your pose will be like that shown in Plate 84.

You now have him absolutely under control, being in the air he can secure no leverage to oppose you, and as you can readily see all you need do is to fall forward to the floor with him under you, and you will secure your fall as shown in Plate 85.

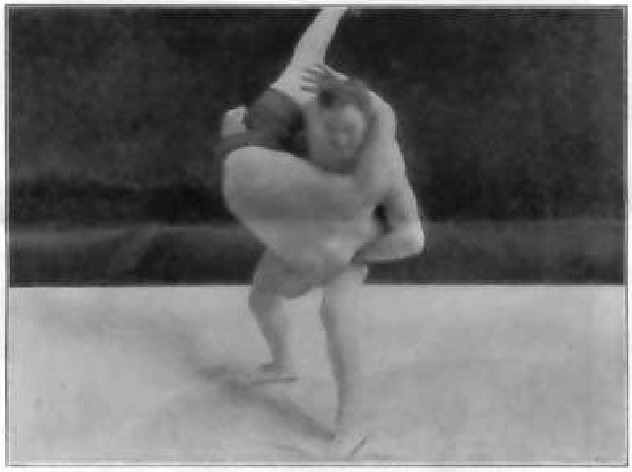


Plate 84—Pick-up, Using Half-Nelson and Crotch Holds.

In Plate 84 you will note that you have a tremendous grip with your left arm around opponent's neck and a crotch-hold which is firm and positive. When you come to the mat like Plate 85 you still retain the neck-hold with your left arm and crotch-hold with your right arm, which means that your opponent is bound tight for a pin-fall and you have won the decision.

You cannot always retain the holds you start with, for there is a chance of your opponent fighting back fiercely and getting into such positions that you will have to change your holds, especially when you go to the mat. If when you fall to the mat your opponent's shoulders do not hit squarely, or if you are not far enough across your opponent's body, he may be able to keep one shoulder up, and in this case you will release the crotch-hold and grasp the wrist, but still keep a firm head-hold, which will enable you to bring the other shoulder down to the mat. When applying this hold raise the opponent's arm upward along the mat, as it weakens his leverage.

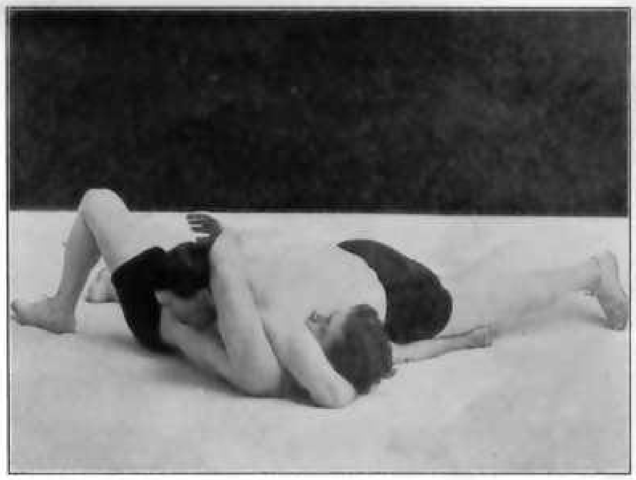


Plate 85—The Fall from Standing Half-Nelson and Crotch-hold.

Plate 86 shows the fall with the head and wrist-holds and like Plate 85 is also a pin-fall.

These are great holds and when properly worked are almost sure in their results.

If when bringing your opponent to the mat he should cause you to loosen your hold to such an extent that you cannot secure the fall by original holds you should change rapidly to some other hold, such as shown in Plate 87. Study out the difference between this plate and the two preceding ones and note that Burns is pressing the shoulder down with his chin, a great trick that Burns invented.

You have changed positions with both hands. The left arm has been released and is now used for a head-hold, while you have thrust your right arm between his right arm and body, and grasp his upper arm firmly. This hold is known as the double barlock and head-hold. This is a wonderfully strong and effective hold, as you can see by studying the illustrations, and no man can get away from it unless he is greatly your superior in strength and skill. This hold may be secured in several different ways, working on the mat as well as standing.

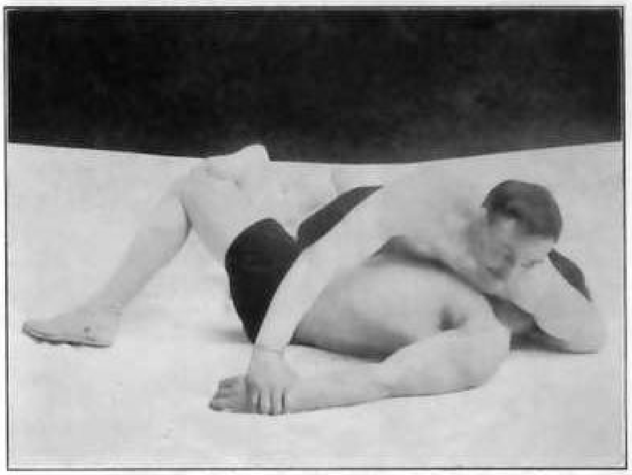


Plate 86—Fall from Head and Wrist Holds.

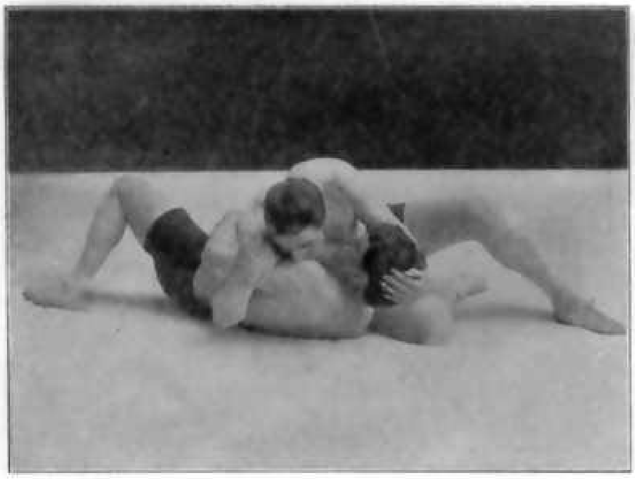


Plate 87—Fall from Head-hold and Double-bar-lock. The Chin Is Also Used to Press Opponent's Shoulders to the Mat.

There are other variations of the hold which you may be compelled to use, but these are the principal and most effective ones that can be used when working on this plan.

You will now look at Plate 88. This plate shows Frank Gotch standing with his opponent in the air. The opponent was brought to this position by the pick-up which has just been described, and shows Gotch in the act of lowering the opponent to the mat. It shows his style of operating the crotch and half-Nelson or neck-hold from a standing position.

Gotch has such a wonderful physique and is so very strong that he does not always find it necessary to fall to the mat with his opponent, but he frequently lowers him gently until both shoulders touch the mat while the feet are still in the air. But with a powerful opponent he would take no chances, but would fall to the mat with his full body and weight across the opponent, thus practically preventing any get-away.

Plate 80 shows Frank Gotch again in similar position, but facing the camera in order to give you a still clearer idea of how he handles the crotch and neck-holds. In both Plates 88 and 89 you will see that the opponent is entirely helpless, and one of the tremendous secrets of successful wrestling is to get the opponent in a helpless and powerless position, for you can then do with him about as you please.

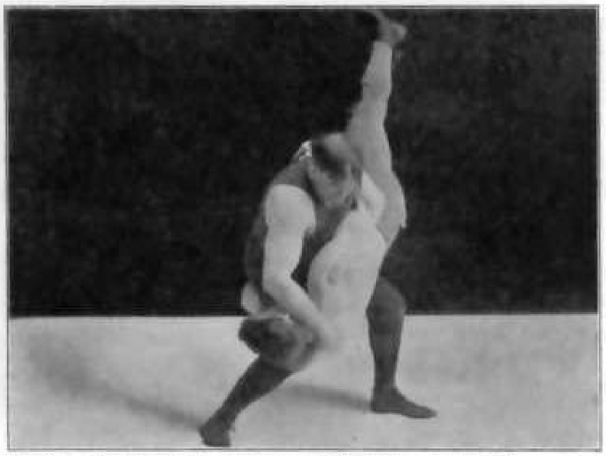


Plate 88—Frank Gotch Using the Standing Half-Nelson and Crotch Holds.

The opponent of Frank Gotch shown in Plate 89 is the well known wrestler, Oscar Samuelson.

Read over again the description of this style of fall, study the points very carefully and then work with your partner whenever you get on the mat with him; but I want to caution you to be careful and not throw your companion to the mat too hard or fall on him in any way that would cause him discomfort, for in your practice bout you must, of course, work even more carefully than you do in the actual bout.

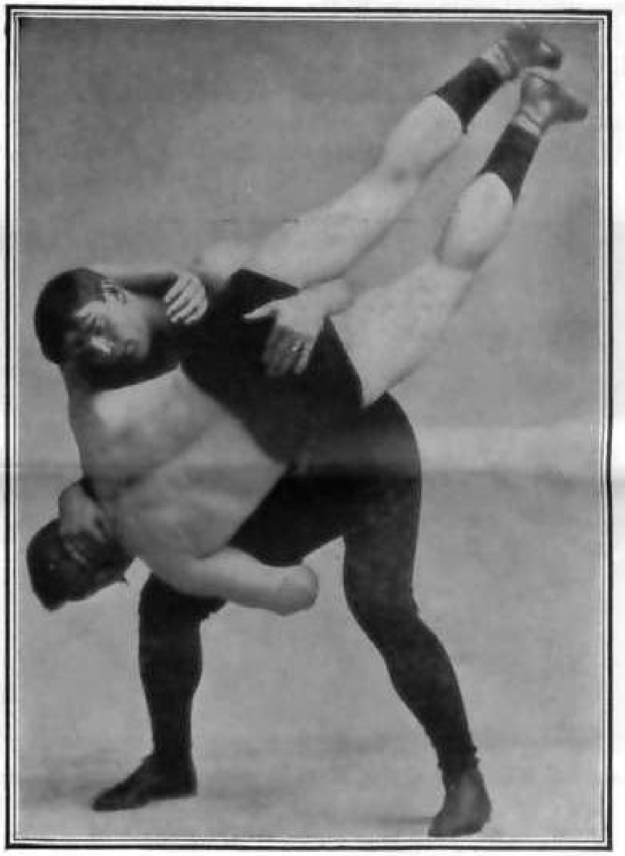


Plate 89—Frank Gotch Again With Same Hold on Oscar Samuelson.

The Hammer Lock

In Figure 26, Book I, you were shown an illustration of the hold known as the hammer-lock. This hold is one of the most effective and at the same time one of the most painful that is used in the art of wrestling. When a full hammer-lock has been secured on your opponent you will have a splendid chance of securing a fall, providing you follow it up right. Still, he has a chance of getting away by turning, rolling, bridging or using any other opening that you give him.

The hammer-lock is almost always secured by one of the contestants when he is working behind the other on the mat. This hold, like every other hold, can be worked from either side. The effort is usually made when you have your opponent in a position like that shown in Plate 58 and Plate 75, Book II, or like the position shown in Plate 90 on this page.

In order to start the hammer-lock it is necessary to grasp one of the arms and bring it backward across the opponent's back. When the opponent thinks that you are trying for a hammer-lock he will exert his utmost effort to prevent your securing the hold, for he knows that when once obtained his chances for winning are greatly diminished. You should, therefore, mislead him by working for other holds, first one and then another, and then suddenly grip his arm, jerk it from under him and try to force it over his back.

Plat 90 shows Burns in the position where he can work up a half-Nelson as explained on page 12, Book I, but it also offers one of the best opportunities for the hammer-lock.

Note carefully that he has his left arm around the opponent's body and has firmly grasped the opponent's right hand with his own right hand. He suddenly jerks the arm backward and upward, releasing the opponent's support and at the same time pushes downward with his head on the opponent's shoulder and turns the opponent's body toward him with his left arm.

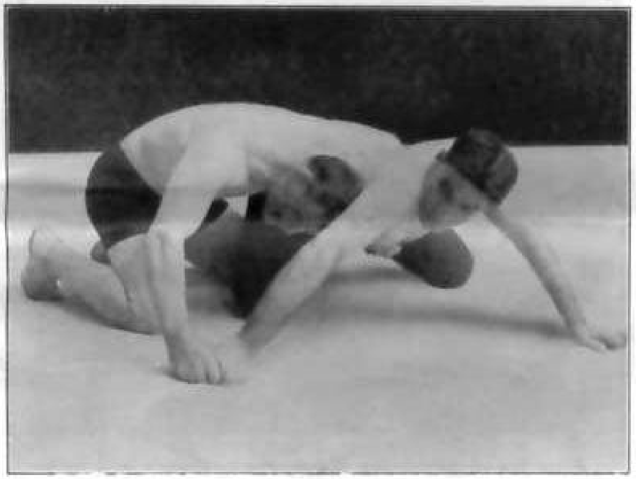


Plate 90—Beginning a Back-hammerlock.

By working correctly and rapidly Burns falls into the position shown in Plate 91. Burns now occupies a strong position and his opponent a weak position, for Burns' body lies between his opponent's body and right arm, making it almost impossible for his opponent to get away.

Burns has the opponent's right arm firmly grasped with his right hand, and his next move will be to bend the opponent's arm upward and then quickly swing himself in the position shown in Plate 92. All of this work must be done rapidly and with the body close to that of his opponent.

Plate 92 clearly illustrates the arm-up-the-back. When you have tried this with your practicing companion a few times you will readily understand what I mean when I say that this is a most painful and effective hold, and you must use care when practicing this, for, of course, you do not want to hurt or cause any unnecessary pain to your companion.

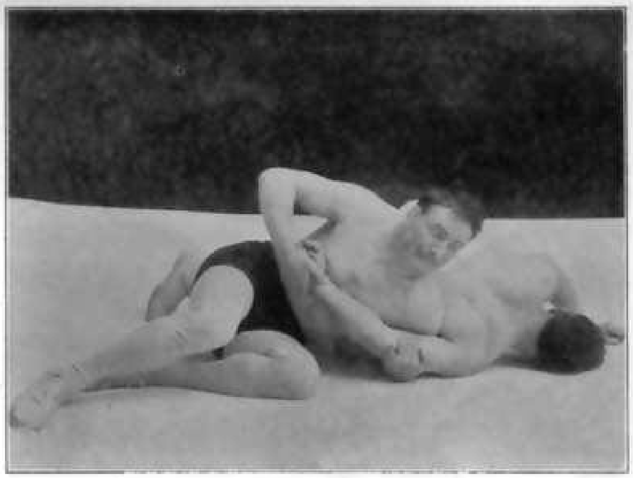


Plate 91—Nearer Back-hammerlock. Bar Hold on Arm.

In operating the hold shown in Plate 92 Burns keeps his body close to his opponent's to prevent side rolling or get away, but in this plate we have left it open to show you the exact manner of handling the hold.

From the position shown in Plate 92 Burns forces the arm farther up the back, and while doing so throws his left leg tight against his opponent's body and places his left hand on opponent's forearm to give him leverage. The opponent is now in a very bad position; he can do practically nothing, for any movement that he makes will increase the pain of the hold and Burns will force the arm further up and back and will continue pressure until he has caused his opponent to roll over wtih both shoulders on the mat.

The hold shown in Plate 93 is known as the BAR-HAMMERLOCK, the bar being caused by the pressure of the hand on the arm, while the other hand is forcing the arm upward.

I wish to especially call your attention to Plate 94. This shows Farmer Burns himself teaching one of his students the hold known as the DOUBLE-BAR-HAMMERLOCK, than

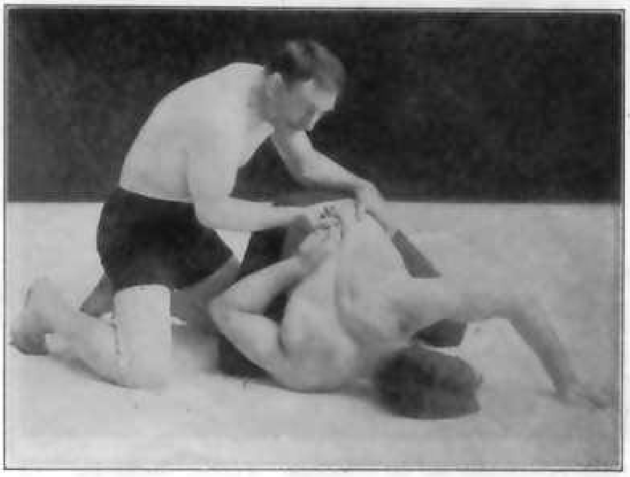


Plate 92—Arm-up-the-back, or Hammerlock.

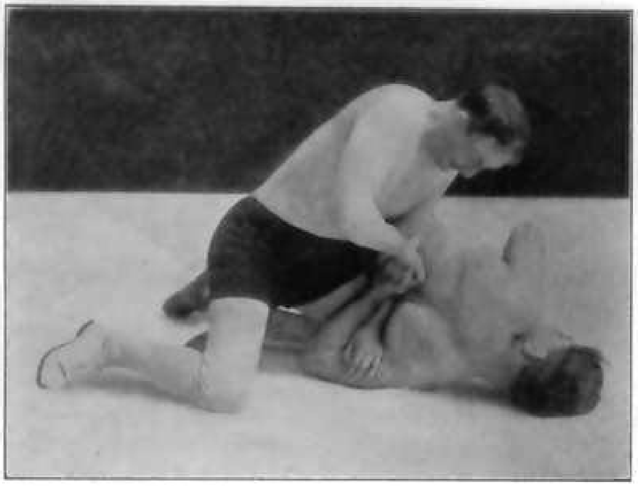


Plate 93—Bar Hammerlock. Bar Is Formed by Left Hand on Forearm.

which there is no surer or more severe hold known. In this position the aggressor has the arm well up and back, has it bent at both the elbow and wrist. He is holding the forearm with the right hand and bending the wrist downward and the arm upward with the left hand, which gives the effect of the DOUBLE-BAR.

This hold was invented by Farmer Burns himself and with it he has won many victories. The hold has been copied a great deal by other wrestlers and always proves very effective when it can be secured.

The block to the hammerlock is to prevent in any and every way possible your opponent getting a start—that is, getting the arm over the back, for when he once gets the hold started you can exert very little power, so make every effort to prevent the hold at the beginning.

You can even afford to open up your defense for other holds rather than allow this one to be secured. By grasping your own wrist with the other hand, side rolling, turning, etc., you can usually stop the hold if you start in time. So be on the alert to block this hold right at the beginning, for you can easily understand that you are in very bad if your opponent gets you in the position shown in plates above.

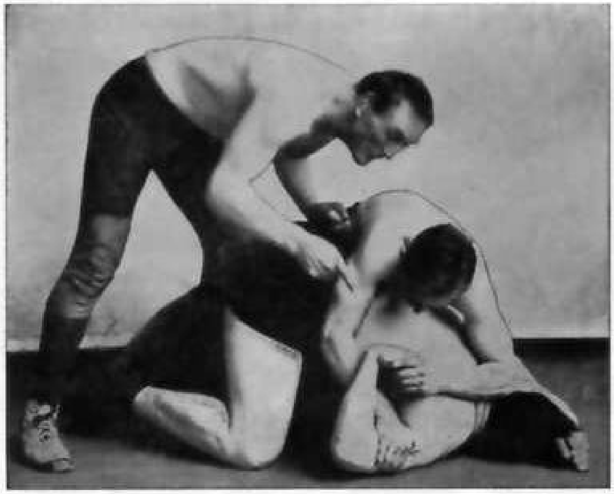


Plate 94—Double-bar Hammerlock. Farmer Burns Teaching the Hold to His Son, Raymond.

Plate 95 illustrates the combination crotch-hold and hammerlock. When you have your opponent in the position shown in Plate 83 he might be able to reach up and break the half-Nelson and whirl to the mat on his head. If he should do this you could still keep your crotch-hold and as he went to the mat grasp his hand and bring it across his back in the form of a hammerlock, as shown in Plate 95. It is not an easy matter to plan and work the opponent into this position, but in the various mixups the opportunity will present itself just as has been explained above; and when the opportunity comes nail your opponent for the hold, and it is then an even bet that you will bring both shoulders firmly to the mat, as shown in this picture.

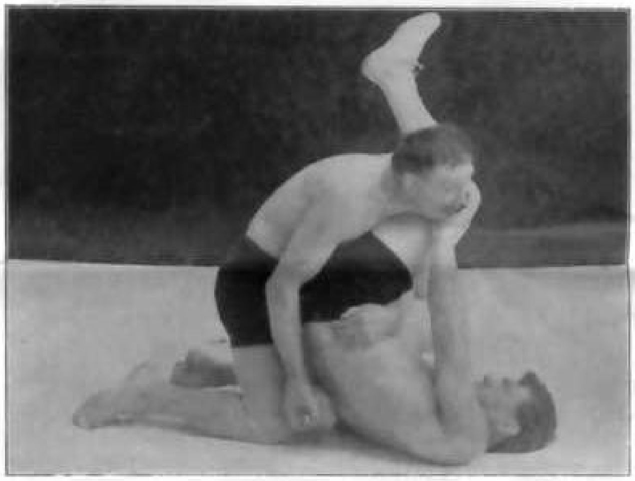


Plate 95—Combination Hammerlock, Crotch-hold and Push-down.

Put down in your mind the fact that the hammerlock is one of the great holds and one that you should train yourself to secure, and should with equal endeavor prepare yourself to resist the break.

The hammerlock can be worked from either side and with either arm and in several combinations, all of which will develop as you go ahead with the practice and study.

Reverse Back-Hold and Bridge

I am now going to explain to you one of a very interesting and spectacular series of holds that is sometimes used.

Plate 96 shows Farmer Burns on the left and Pete Loch of Omaha for his opponent on the right. In this position Loch has from a standing position made a dive for the leg. The picture shows him about to grasp Farmer Burns' left leg, but quick as a flash Burns steps backward with the left leg and

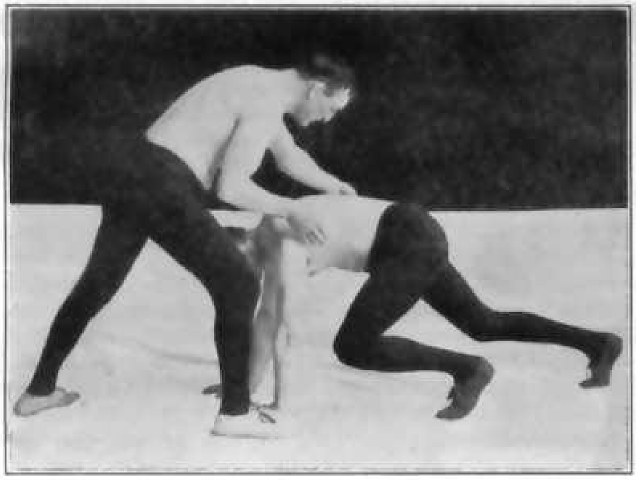


Plate 96—Dive for the Legs.

Loch is carried by his own weight to the floor on hands and feet or possibly on hands and knees. Burns could, perhaps, block the hold by any of the methods that have already been explained, but in this case he chooses to use another plan and by stepping backward permits his opponent to go to the floor, which position is shown in Plate 97. This illustrates Burns "on time" and Loch "behind time."

In this pose Burns is directly over and facing his opponent and before the opponent can get away Burns reaches forward and secures the reverse body-hold. From this hold a number of plans might be followed up, but it is very difficult to secure a fall from the reverse body-hol dalone, yet the hold has its advantages.

On the other hand, there is a chance for the UNDER MAN to secure a fall from this position, although at first glance it would seem that he was greatly at a disadvantage.

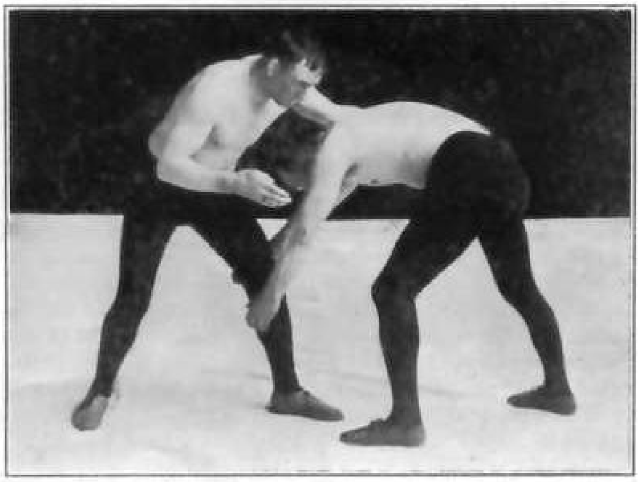


Plate 97—Burns, "On Time," Moves Left Leg Away and Opponent Pitches to Mat.

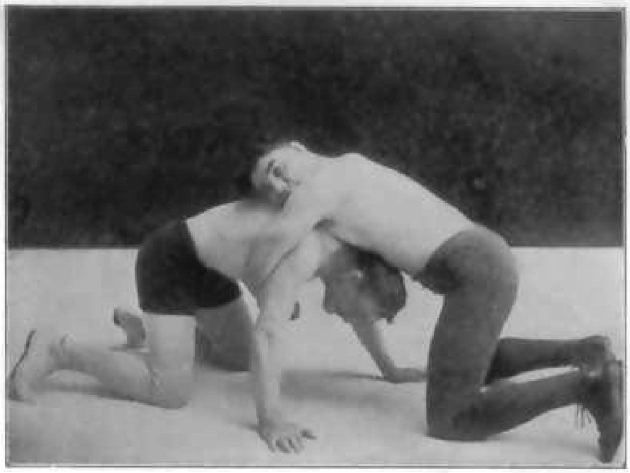


Plate 98—Reverse Back-body-hold, Secured from Position in Plate 97.

For the purpose of showing how this is done we will now place Farmer Burns underneath and give his opponent the reverse body-hold, as shown in Plate 98. Burns is here shown on hands and knees with his opponent above him with strong reverse body-hold. The opponent cannot do very effective work unless he can secure a different pose and follow the hold up with something more effective, but Burns knows every possible movement and he, therefore, plans to secure a fall from his opponent.

In order to do this he grasps both of the opponent's arms firmly beneath his own arms above opponent's elbows and throws his body to one side, carrying his opponent with him, and the result is that they fall into the position shown in Plate 99. Study this plate carefully. Note the pose of all the arms and legs and you will see that Burns has commenced to take the lead. He has the advantage because he has his opponent firmly locked to him, and his opponent is off balance, while Burns is lying in a strong and graceful position.

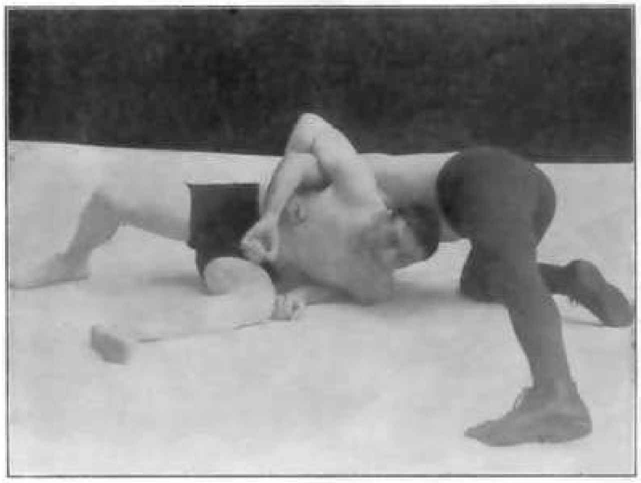


Plate 99—Burns' Manner of Opposing Reverse Back-Body-Hold.

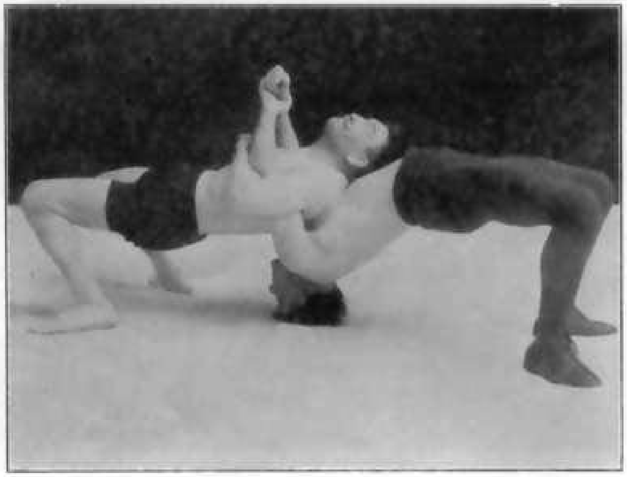


Plate 100—Double-Bridge, Resulting from Hold in Former Plate.

Burns now follows up this advantage by continuing to roll his opponent over, and he is almost sure to secure a fall unless his opponent forms a double-bridge, and even then the opponent is in a dangerous position.

By turning quickly from pose 99 and keeping the opponent's arms tight locked Burns will probably be able to roll his opponent's body onto his back with both shoulders on the mat.

If, however, the opponent has a well developed neck and is very strong he can throw himself into a bridge, in which case the position will be like that shown in Plate 100. This is known as the DOUBLE-BRIDGE and is the result of the side roll explained fully above.

Burns still has the advantage, for the under man is now on the mat and Burns has his arms locked so tight that he can hardly side roll or get away. Burns will take his time and tire out his opponent by riding on his neck with his full weight until his opponent gradually gives up and sinks to the mat with both shoulders touching, which will end the bout.

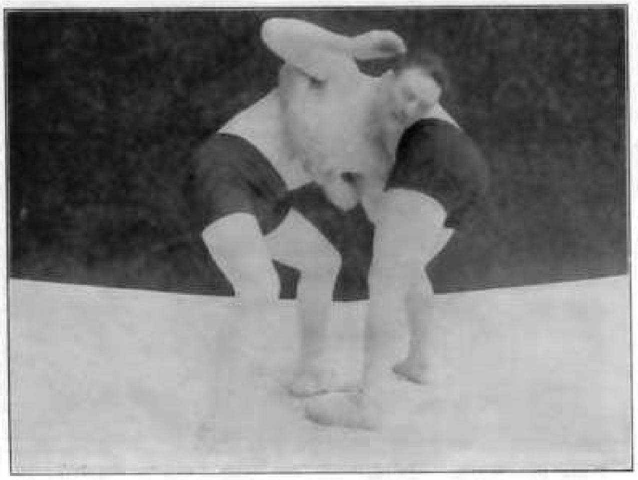


Plate 101—Reverse Back-Body-Hold While Standing.

In working this plan it is of great importance that you work fast and keep the opponent from securing any loose motions, or allowing him the slightest opportunity to get his arms away, for in either case he would likely side roll or head-spin away and an opportunity for a fall be lost.

Plate 101 shows a reverse body-hold that has been secured on Burns when he made a dive for the legs. It is similar to the hold shown in Plate 98, except both men are on their feet. This is a pretty good hold if you are applying it to some one that does not know the get-away or some one that is not as strong as yourself. Burns breaks this hold by a sudden and terrific expansion of the chest muscles, while at the same time throwing his body upward and backward. After the hold is broken he has his opponent's defense open and can either dive for the opponent's legs or rush for a get-behind.

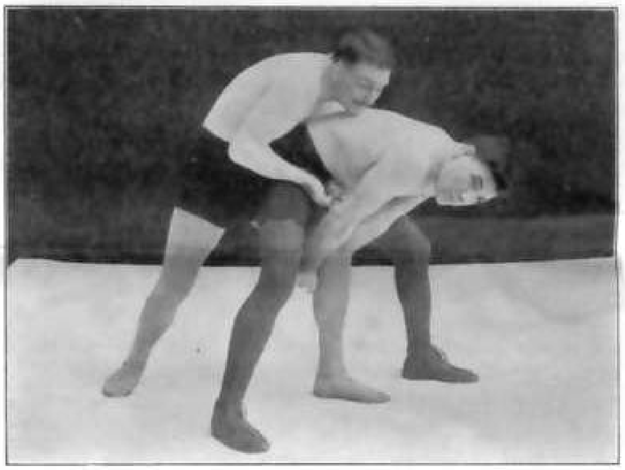


Plate 102—Back-Body and Leg Hold.

Fall From Standing Position

You will now be shown one of my own special methods of securing a fall from a standing position after getting behind my opponent.

You work the get-behind in any of the ways already explained. After getting behind the opponent with the body-hold you have a decided advantage. When behind the opponent you lock your hands together firmly in front of him in such a manner that he cannot break your hold by prying your fingers and thumbs loose with his own hands. In locking your hands you should have all finger and thumb ends covered, which lock I will show you more fully in a later lesson.

Now, suppose you are behind your opponent, with a good body hold. If you do not protect your position or back out of the way he can reach downward and backward between his

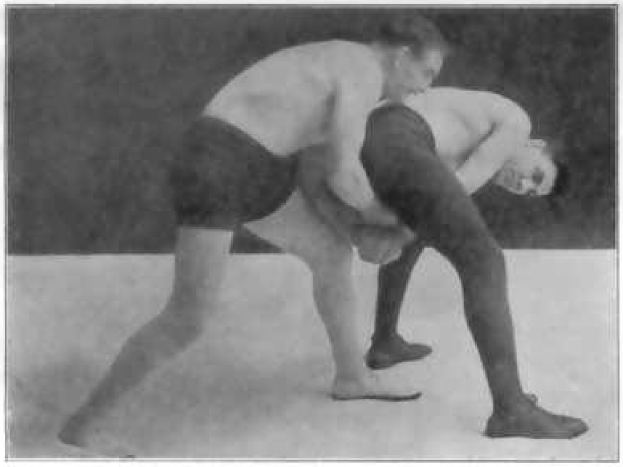


Plate 103—Double Wrist Hold from Rear, Secured by Burns from Position in Plate 102.

own legs and secure a leg-hold on you like that shown in Plate 102. If you do not block him and he secures this hold he can probably pull your leg forward and at the same time throw his weight backward against you and trip you on to the mat.

If you ever get in this position, however, there is a fine way of taking a counter-hold, which will possibly give you the fall right away.

Release your body-hold, quickly throwing both arms backward and downward, and grasp both of his wrists, breaking the hold that he has on your leg. After this hold is broken you will occupy the position shown in Plate 103.

It may be possible to get his arms crossed so that you can grasp his right wrist with your left hand and his left wrist with your right hand, which is even better than having hold of his right with your right and his left with your left.

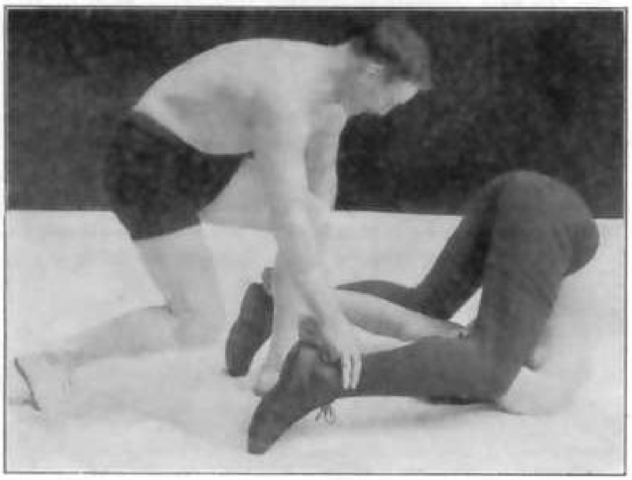


Plate 104—Fall from Double-Wrist Hold Shown Above.

Study the position in Plate 103. Note that the opponent is helpless. He cannot turn to either side, neither can he straighten up, and the only way for him to make a decided movement is downward with his body.

As soon as you have secured the hold you will pull sharply backward with both wrists and at the same time force his body FORWARD by pushing with your arms and chest, and he will immediately spin to the position shown in Plate 104.

At the moment he is making the turn and just about the time he strikes the mat with his head you can throw your hands outward, still retaining your grasp on his wrists and hold both of his feet in the position shown. He will be positively thrown with both shoulders on the mat, as shown in Plate 104.

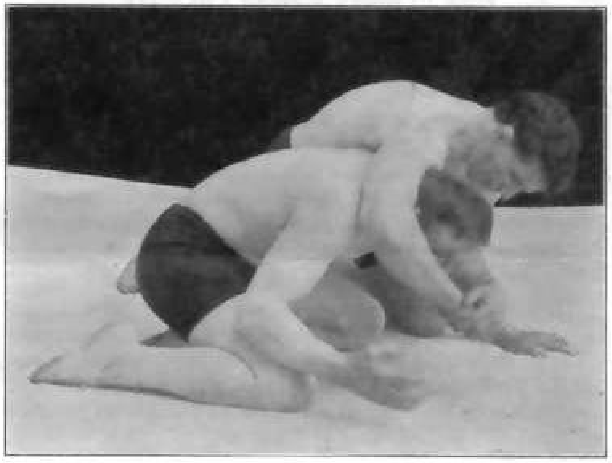


Plate 105—Burns' Head in Chancery. Burns Has Posed Right Hand to Show Manner of Breaking Hold.

This work should be done fast, and it is not likely that you can hold him for any great length of time in this position, but this, of course, is not necessary, for when both shoulders touch the mat the referee will give you the decision.

This is one of the SURPRISE HOLDS that you can spring on your opponent, for very few wrestlers, indeed, have ever worked this hold and most of them have never heard of it or seen it. It is such a clever maneuver and so entirely unexpected that the opponent is thrown before he realizes what has happened, and it is also a very interesting and spectacular fall and will bring great applause from the audience.

If your opponent should be working behind and you secure a leg hold like that shown in Plate 102, and you should find him trying for this hold on yourself, you instantly release the leg-hold before he secures a firm grasp on your wrists, but the chances are that he will know nothing about the hold.

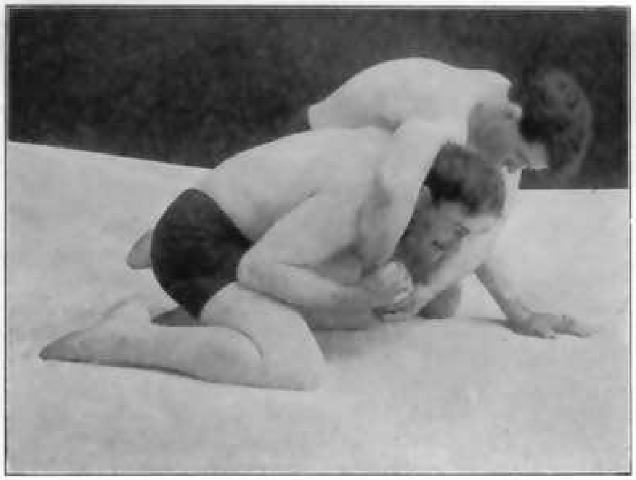


Plate 106—Breaking the Head-Chancery.

How to Break a Head Chancery

Turn back to Plate 59, Book II. If during the contest your opponent should be behind you and make an effort to secure a half-Nelson or hammerlock from this position, you can, if you are ON TIME and if he is off-guard, reach backward with your arm and encircle his neck for a chancery-hold like that shown in Plate 105. This is a first-class block for an attempted half-Nelson or hammerlock, and when you secure a chancery it gives you a decided advantage, as you have your opponent on the defensive, which gives you an opportunity of swinging behind him.

If your opponent secures a hold on you and you find your head in a position like that shown in Plate 105, you can usually get away by bracing yourself firmly with the left hand, grasping his wrist with your free hand and jerking quickly and forcibly downward, thus releasing for an instant the pressure on your head, as illustrated in Plate 106.

This will give you an opportunity to withdraw your head and continue your attack on the opponent. You must not work slowly when getting away from this chancery, but when you make up your mind to try for a get-away go at it like lightning and make your get-away instantly. If you do not succeed first trial continue your maneuvering and suddenly try and break away again and you will likely succeed.

In taking a chancery hold you must be careful to avoid the strangle-hold, which is barred in practically all matches. The strangle-hold is illustrated in Plate 107 and consists o fplacing your arm around your opponent's neck and squeezing in such a manner as to choke him. The strangle-hold is unfair and if the referee should find you using it he would probably give the fall to opponent on a foul.

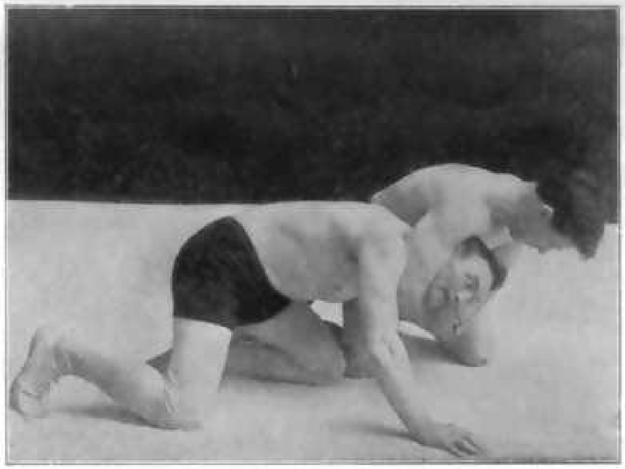


Plate 107—The Strangle-Hold. Barred in Wrestling, but Useful in Self-Defense.

You have now been shown many of the principal holds in wrestling, have seen a number of the different combinations that may be worked up both in blocks and counter-holds, so that you may now employ quite a fine variety of plans of attack and defense in your practicing.

You have also commenced to realize the great necessity of being ON TIME. If you are a little too late in your movements you will be blocked in your attempt to secure a hold, and very likely your opponent will secure a counter-hold on yourself that will prove very damaging.

You should also fully understand the necessity of protecting your own positions and offering just as few openings as possible for your opponent to secure holds. Try to mislead him in regard to your intentions; make many feints for holds that you do not intend to take, and keep your opponent guessing. Get him bewildered if possible, for he will then invariably open up his defense and give you an opportunity for securing an effective hold on himself.

Practice wrestling as often as you can and when you find that you have difficulty in blocking your opponent or preventing him getting a hold, then you should practice this particular hold a great deal until you are able to defend yourself satisfactorily.

When you find it difficult to secure certain holds on your opponent you should practice them a great many times until you are thoroughly familiar with them.

Study the holds. THINK. Talk all points over with you practicing companion. Simply be tremendously in earnest and you will make fine progress and will enjoy wrestling hugely.

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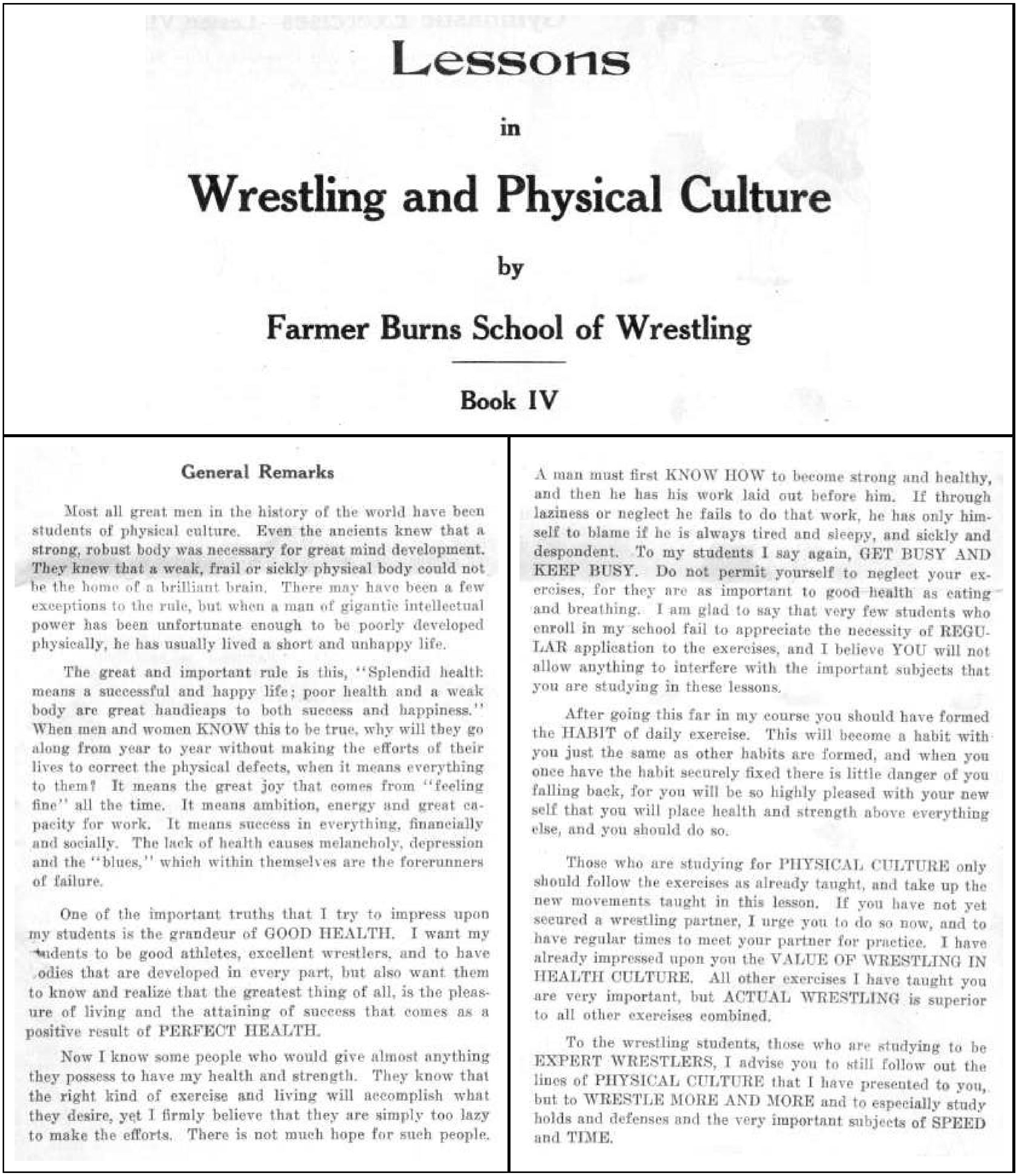


Lessons

in

Wrestling and Physical Culture

by

Farmer Burns School of Wrestling

Book IV

General Remarks

Most all great men in the history of the world have been students of physical culture. Even the ancients knew that a strong, robust body was necessary for great mind development. They knew that a weak, frail or sickly physical body could not be the home of a brilliant brain. There may have been a few exceptions to the rule, but when a man of gigantic intellectual power has been unfortunate enough to be poorly developed physically, he has usually lived a short and unhappy life.

The great and important rule is this, "Splendid health means a successful and happy life; poor health and a weak body are great handicaps to both success and happiness." When men and women KNOW this to be true, why will they go along from year to year without making the efforts of their lives to correct the physical defects, when it means everything to them? It means the great joy that comes from "feeling fine" all the time. It means ambition, energy and great capacity for work. It means success in everything, financially and socially. The lack of health causes melancholy, depression and the "blues," which within themselves are the forerunners of failure.

One of the important truths that I try to impress upon my students is the grandeur of GOOD HEALTH. I want my students to be good athletes, excellent wrestlers, and to have bodies that are developed in every part, but also want them to know and realize that the greatest thing of all, is the pleasure of living and the attaining of success that comes as a positive result of PERFECT HEALTH.

Now I know some people who would give almost anything they possess to have my health and strength. They know that the right kind of exercise and living will accomplish what they desire, yet I firmly believe that they are simply too lazy to make the efforts. There is not much hope for such people. A man must first KNOW HOW to become strong and healthy, and then he has his work laid out before him. If through laziness or neglect he fails to do that work, he has only himself to blame if he is always tired and sleepy, and sickly and despondent. To my students I say again, GET BUSY AND KEEP BUSY. Do not permit yourself to neglect your exercises, for they are as important to good health as eating and breathing. I am glad to say that very few students who enroll in my school fail to appreciate the necessity of REGULAR application to the exercises, and I believe YOU will not allow anything to interfere with the important subjects that you are studying in these lessons.

After going this far in my course you should have formed the HABIT of daily exercise. This will become a habit with you just the same as other habits are formed, and when you once have the habit securely fixed there is little danger of you falling back, for you will be so highly pleased with your new self that you will place health and strength above everything else, and you should do so.

Those who are studying for PHYSICAL CULTURE only should follow the exercises as already taught, and take up the new movements taught in this lesson. If you have not yet secured a wrestling partner, I urge you to do so now, and to have regular times to meet your partner for practice. I have already impressed upon you the VALUE OF WRESTLING IN HEALTH CULTURE. All other exercises I have taught you are very important, but ACTUAL WRESTLING is superior to all other exercises combined.

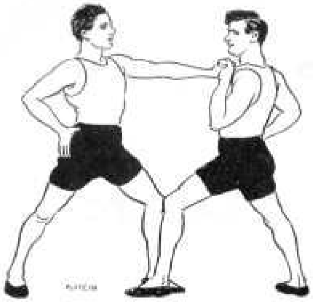
To the wrestling students, those who are studying to be EXPERT WRESTLERS, I advise you to still follow out the lines of PHYSICAL CULTURE that I have presented to you, but to WRESTLE MORE AND MORE and to especially study holds and defenses and the very important subjects of SPEED and TIME.

Gymnastic Exercises—Lesson VII

The following movements are especially recommended to my students, for each student will have a wrestling companion and both can work together on these combined or double movements.

I consider these very desirable exercises, for when two work together there is always more real interest than when one man works alone.

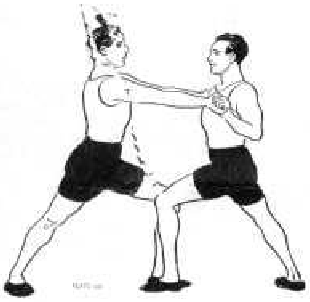
These movements may be used before wrestling or may take the place of the gymnastic exercises given in the previous lessons, although the student should still spend considerable time on the previous movements.



Exercise 108

Commence, both parties standing erect facing each other, the left foot in position shown by illustration. Place right hands on hips and interlock the fingers of the left hands as shown in illustration No. 108. The right fee should be back far enough so that the bodies lean a little forward. The let knees are together.

Force the left arm out straight, throw opponent's hand to shoulder. Opponent performs the same movement and then repeat alternately, exerting considerable force and power. After performing the movement 20 times change position by advancing the right foot, and lock the right hands together and then repeat the operation just described. Put a great deal of life into this movement and you will find that it is splendid for arm, shoulder and body muscles. Continue alternately.



Exercise 109

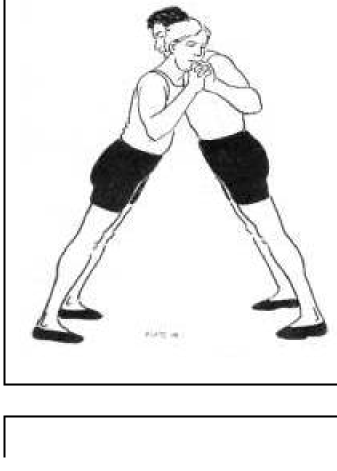
Assume the position of the feet described in Exercise No. 108. Grip each hand of your companion and perform the movement forward and back alternately. Throw your weight into this exercise. Change and place right foot forward and alternate the movement until you feel that you have had ample exercise.

Another exercise to perform from this position consists of one man holding his arms rigid and the other man pushing him back and pulling him forward, which is a great developer for the arms and shoulders. Stop when you are tired.

Exercise 110

Assume the position shown in plate No. 110. In this position your feet are side by side, both hands interlocked with the hands of your companion. Now lean forward in the position shown in plate No. 110. Slowly exert your strength and force your opponent backward to standing position. Then again assume position shown in the plate. This movement should not be performed fast but quite slow so that the strength will be continually used in passing forward and back.

If properly worked this exercise will soon work up a good sweat and will do wonders for the muscles of the back, arms and shoulders.



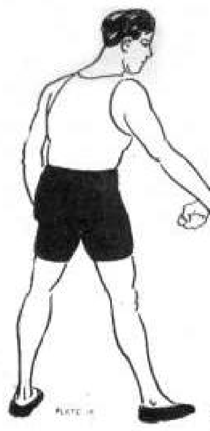
Exercise 111

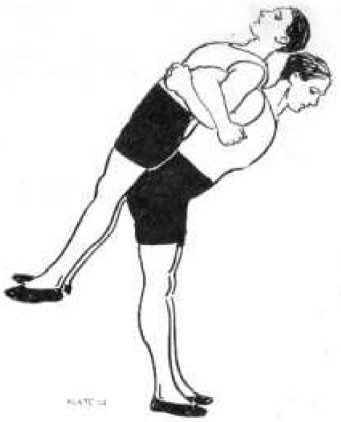
Assume the position shown in plate No. 111, right feet advanced ar right arms advanced, fists clenched, wrists crossed. This is purely a resis ance movement and is similar to that shown in plate 7, book No. I.

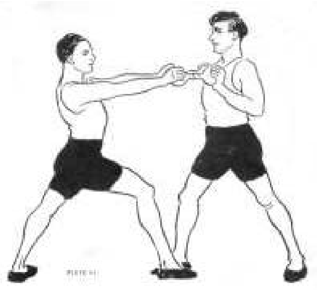
This movement can be in form of a contest, each one trying to make his opponent give away first. Also perform the exercises by having your opponent resist considerably but give way before your pressure, and then on your return movement allow your arm to exert much force but give way to his pressure.

Change position and perform the same movement with the left arms.

Here is another movement, not illustrated. Each contestant should support himself with one hand on a chair and raising the legs, cross them at the ankles and exercise the legs just as described for the arms. Use lots of power and vigor.







Exercise 112

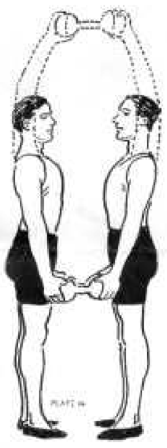
Assume position, back to back, interlock the elbows firmly and then bend the body, lifting your companion from the floor as shown in plate No. 112. Now lower your companion to the floor and he will lift you in the position shown in the illustration, and then repeat alternately. This movement does not need to be performed rapidly.

In this exercise you can lean very much further forward than shown in the plate, which will cause still further development of the muscles used

This is an old time "school-boy exercise," but that does not detract from its value. Make this one of your exercises.

Combination Exercise With Dumb Bells

In these movements the ordinary wood dumb bells are used. There are many movements for two men that you can easily work out with the dumb bells, the following being suggestions that will guide you.



Exercise 113

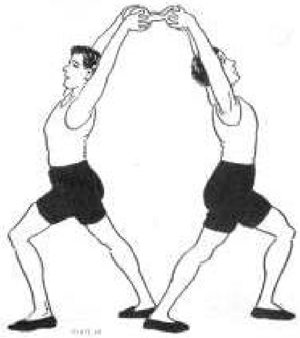
Stand erect facing each other, each contestant grasping the balls of the dumb bells as shown in Plate 113. Advance the left feet in the position shown and then perform the movement by pushing the dumb bell forward and backward, as far as possible, with snap and vigor.

This is similar to exercise No. 108, but you will use greater varieties of movements by giving the bells a swing upward and downward during the movement. Do not be afraid to use power and force, for this is what counts.

Change positions, alternating with right and left feet forward. Also perform the movement singly with the right and then with the left and then together, as shown in the plate.

Exercise 114

Assume standing position as shown in Plate 114, with arms at side and each hand grasping the ball of the dumb bells. Raise the bell on the left side outward and upward with arms extended in the position shown by the dotted lines. Return to original position and perform with the other arms, then both arms together. Continue this movement and be sure and throw the arms HIGH, as this is a fine shoulder developer. From this position you can also work many other movements.



Exercise 115

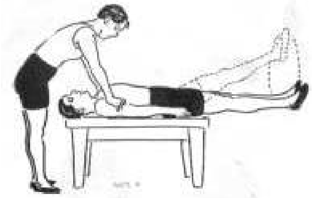
Standing back to back, grasp both dumb bells by the balls and raise them over your head so opponent can grasp the opposite balls, like Plate 115.

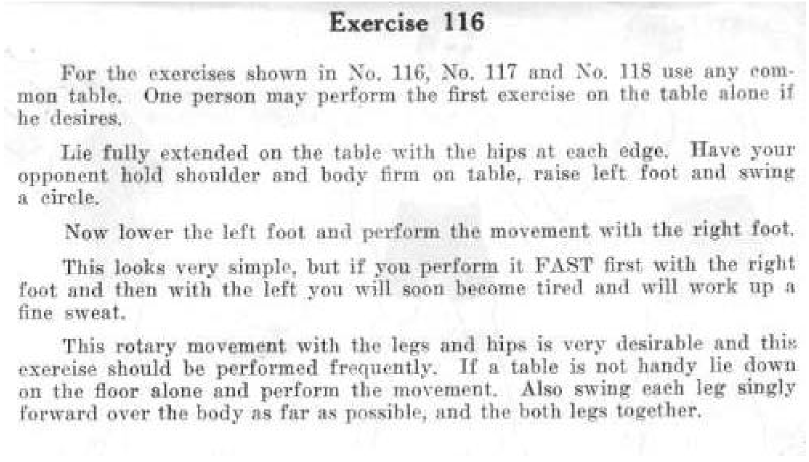
Step your feet to position shown in Plate 115. As you throw your body forward the arms will naturally be brought back over the head, as shown in the plate.

While occupying this position you will pull forward, forcing your opponent's arms backward as far as possible and when the limit is reached he will put his arms forward and your own backward until they are as far over the shoulders as possible. The body should be kept well forward so the shoulders and arms will do the heavy work.

The movement is forward and back alternately. This is a fine exercise for the shoulders, chest, stomach and legs, but will do you little good unless you work the movement to the EXTREME LIMIT. If you handle it right the results are exceedingly satisfactory.

From this position you can raise and lower the arms, swing the body forward and back and many other movements that are beneficial.





Exercise 116

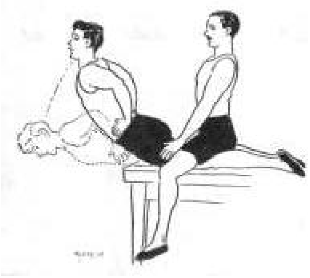
For the exercises shown in No. 116, No. 117 and No. 118 use any common table. One person may perform the first exercise on the table alone if he desires.

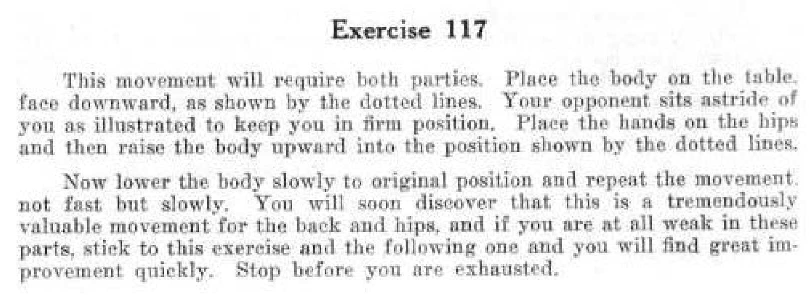
Lie fully extended on the table with the hips at each edge. Have your opponent hold shoulder and body firm on table, raise left foot and swing a circle.

Now lower the left foot and perform the movement with the right foot.

This looks very simple, but if you perform it FAST first with the right foot and then with the left you will soon become tired and will work up a fine sweat.

This rotary movement with the legs and hips is very desirable and this exercise should be performed frequently. If a table is not handy lie down on the floor alone and perform the movement. Also swing each leg singly forward over the body as far as possible, and the both legs together.

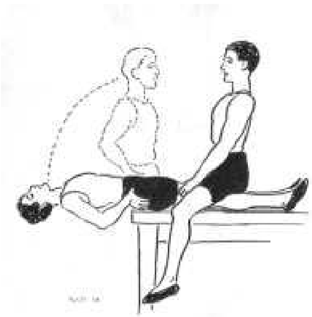


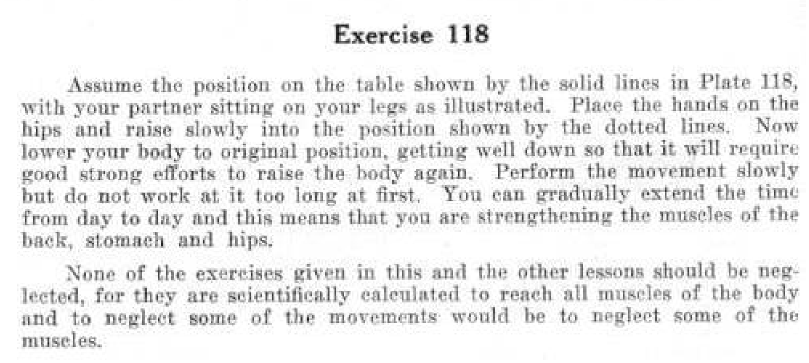


Exercise 117

This movement will require both parties. Place the body on the table, face downward, as shown by the dotted lines. Your opponent sits astride of you as illustrated to keep you in firm position. Place the hands on the hips and then raise the body upward into the position shown by the dotted lines.

Now lower the body slowly to original position and repeat the movement, not fast but slowly. You will soon discover that this is a tremendously valuable movement for the back and hips, and if you are at all weak in these parts, stick to this exercise and the following one and you will find great improvement quickly. Stop before you are exhausted.

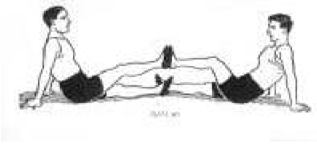


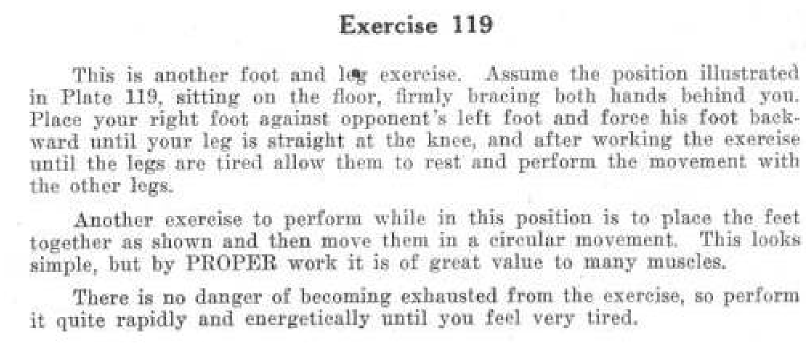


Exercise 118

Assume the position on the table shown by the solid lines in Plate 118, with your partner sitting on your legs as illustrated. Place the hands on the hips and raise slowly into the position shown by the dotted lines. Now lower your body to original position, getting well down so that it will require good strong efforts to raise the body again. Perform the movement slowly but do not work at it too long at first. You can gradually extend the time from day to day and this means that you are strengthening the muscles of the back, stomach and hips.

None of the exercises given in this and the other lessons should be neglected, for they are scientifically calculated to reach all muscles of the body and to neglect some of the movements would be to neglect some of the muscles.





Exercise 119

This is another foot and leg exercise. Assume the position illustrated in Plate 119, sitting on the floor, firmly bracing both hands behind you. Place your right foot against opponent's left foot and force his foot backward until your leg is straight at the knee, and after working the exercise until the legs are tired allow them to rest and perform the movement with the other legs.

Another exercise to perform while in this position is to place the feet together as shown and then move them in a circular movement. This looks simple, but by PROPER work it is of great value to many muscles.

There is no danger of becoming exhausted from the exercise, so perform it quite rapidly and energetically until you feel very tired.

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Wrestling—Lesson VIII

The students of this course who have followed out the instructions carefully and practiced faithfully, have already learned a great deal about the science of the profession.

If you have been a close student of the lessons and charts you now realize that in order to handle other men positively and easily you must know more about the inside workings of the profession than they do. You realize the importance of SPEED and TIME. You furthermore realize that when it comes to the point of actually overcoming a man by your own power, you must know the value of ANGLES AND LEVERAGE.

If you can secure on your opponent a leverage that gives you a long, powerful stroke against his short resistance effect then you generally have him at a disadvantage. If you wish to move a man's leg when it is in the air, you can do this four times easier by grasping the foot than you will by grasping the knee.

The attachment of the legs and arms represents the fulcrum of a lever and the arms and legs levers themselves. The further out you secure your hold on the arm and the leg the more power you can exert against your opponent.

If your opponent is resting on his hands and knees on the mat and you wish to suddenly kick or jerk away one of his arm supports, you should feint, causing him to throw his weight on the opposite arm and hand, and then grasp the arm you wish to remove close to the wrist or hand and you will find it far easier to remove the hand than you would if you grasped the arm between the elbow and shoulder.

If you desire to bend the opponent's head downward or to one side you should exert your power as near the top of the head as possible or as far away from the neck, for the lower on the head you apply your force the easier it is for your opponent to resist.

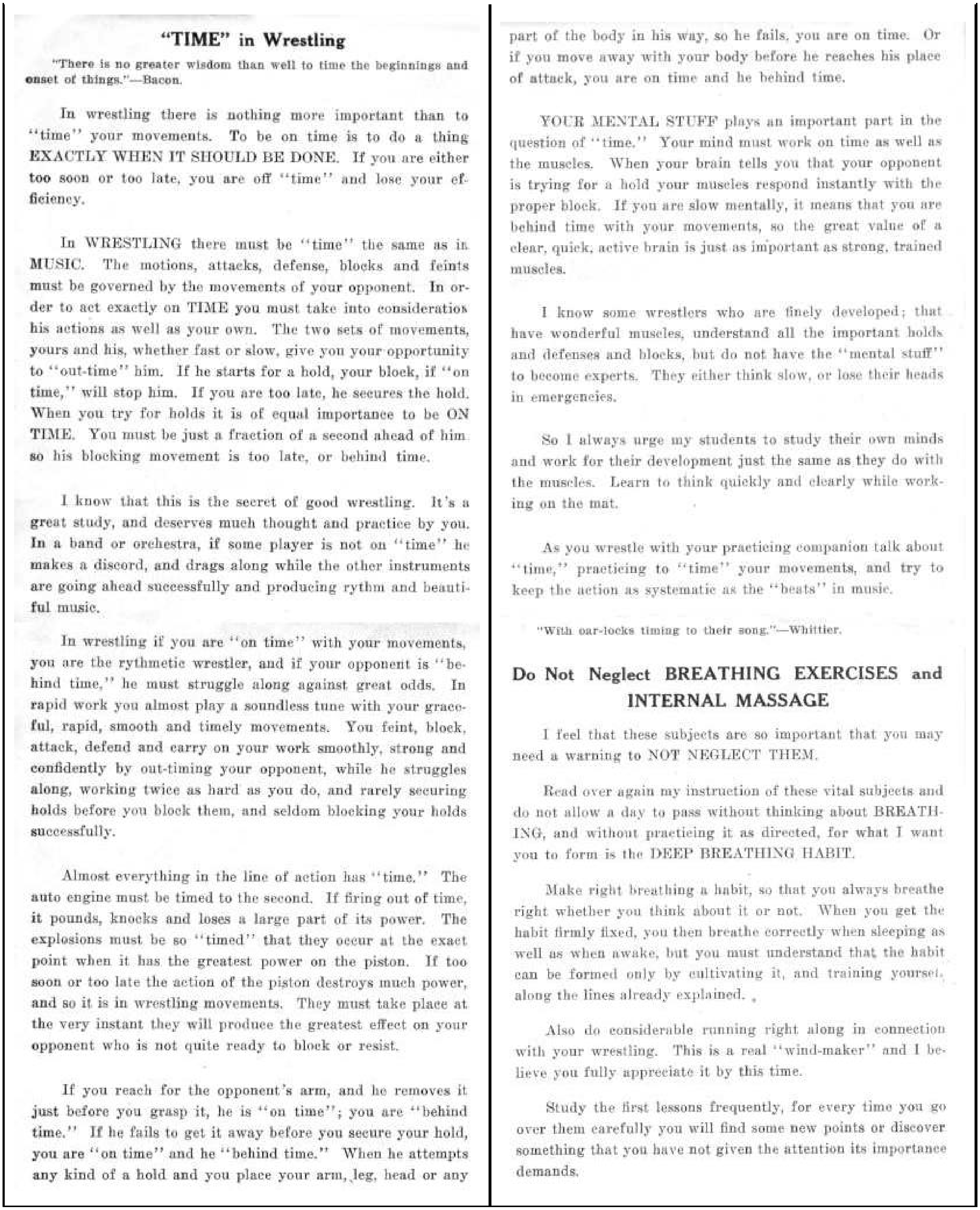
Make a very careful study of the different leverages that may be employed when working on any and all parts of your opponent's body. By taking advantage of every inch of leverage you will find that you not only obtain better results but what is of equal importance, you exert less of your strength, and hence you will be stronger when you are forced into emergencies.

The holds illustrated and described in this lesson consist of a great variety that you will be called upon to use and defend against during the progress of a wrestling contest.

I do not consider it necessary in this lesson to take the beginnings of these holds or attempt to follow them through to actual falls, for after you have carefully studied the previous lessons you will be able to apply any holds explained in this lesson, to the various situations in which you find yourself.

I have tried to pose for every one of these photographs in a very clear and plain manner and the descriptions of each position are intended to be in very simple and concise language so that any and all of my students will understand exactly what I am trying to get at.

Take each plate or group of plates and study carefully not only the illustrations but the printed matter, and then work into the various positions with your practicing opponent. After you have attained these positions by some attack which has already been taught you, you will then be able to appreciate the importance of the hold and to work along lines that will teach you to use the holds effectively and to defend yourself against them when applied by your opponent.



"TIME" in Wrestling

"There is no greater wisdom than well to time the beginnings and onset of things."—Bacon.

In wrestling there is nothing more important than to "time" your movements. To be on time is to do a thing EXACTLY WHEN IT SHOULD BE DONE. If you are either too soon or too late, you are off "time" and lose your efficiency.

In WRESTLING there must be "time" the same as in MUSIC. The motions, attacks, defense, blocks and feints must be governed by the movements of your opponent. In order to act exactly on TIME you must take into consideration his actions as well as your own. The two sets of movements, yours and his, whether fast or slow, give you your opportunity to "out-time" him. If he starts for a hold, your block, if "on time," will stop him. If you are too late, he secures the hold. When you try for holds it is of equal importance to be ON TIME. You must be just a fraction of a second ahead of him so his blocking movement is too late, or behind time.

I know that this is the secret of good wrestling. It's a great study, and deserves much thought and practice by you. In a band or orchestra, if some player is not on "time" he makes a discord, and drags along while the other instruments are going ahead successfully and producing rythm and beautiful music.

In wrestling if you are "on time" with your movements, you are the rythmetic wrestler, and if your opponent is "behind time," he must struggle along against great odds. In rapid work you almost play a soundless tune with your graceful, rapid, smooth and timely movements. You feint, block, attack, defend and carry on your work smoothly, strong and confidently by out-timing your opponent, while he struggles along, working twice as hard as you do, and rarely securing holds before you block them, and seldom blocking your holds successfully.

Almost everything in the line of action has "time." The auto engine must be timed to the second. If firing out of time, it pounds, knocks and loses a large part of its power. The explosions must be so "timed" that they occur at the exact point when it has the greatest power on the piston. If too soon or too late the action of the piston destroys much power, and so it is in wrestling movements. They must take place at the very instant they will produce the greatest effect on your opponent who is not quite ready to block or resist.

If you reach for the opponent's arm, and he removes it just before you grasp it, he is "on time"; you are "behind time." If he fails to get it away before you secure your hold, you are "on time" and he "behind time." When he attempts any kind of a hold and you place your arm, leg, head or any part of the body in his way, so he fails, you are on time. Or if you move away with your body before he reaches his place of attack, you are on time and he behind time.

YOUR MENTAL STUFF plays an important part in the question of "time." Your mind must work on time as well as the muscles. When your brain tells you that your opponent is trying for a hold your muscles respond instantly with the proper block. If you are slow mentally, it means that you are behind time with your movements, so the great value of a clear, quick, active brain is just as important as strong, trained muscles.

I know some wrestlers who are finely developed; that have wonderful muscles, understand all the important holds and defenses and blocks, but do not have the "mental stuff" to become experts. They either think slow, or lose their heads in emergencies.

So I always urge my students to study their own minds and work for their development just the same as they do with the muscles. Learn to think quickly and clearly while working on the mat.

As you wrestle with your practicing companion talk about "time," practicing to "time" your movements, and try to keep the action as systematic as the "beats" in music.

"With oar-locks timing to their song."—Whittier.

Do Not Neglect BREATHING EXERCISES and INTERNAL MASSAGE

I feel that these subjects are so important that you may need a warning to NOT NEGLECT THEM.

Read over again my instruction of these vital subjects and do not allow a day to pass without thinking about BREATHING, and without practicing it as directed, for what I want you to form is the DEEP BREATHING HABIT.

Make right breathing a habit, so that you always breathe right whether you think about it or not. When you get the habit firmly fixed, you then breathe correctly when sleeping as well as when awake, but you must understand that the habit can be formed only by cultivating it, and training yourself along the lines already explained.

Also do considerable running right along in connection with your wrestling. This is a real "wind-maker" and I believe you fully appreciate it by this time.

Study the first lessons frequently, for every time you go over them carefully you will find some new points or discover something that you have not given the attention its importance demands.

Practical Wrestling

In the preceding lessons I have explained to you the importance of the leg dive, and have shown you the advantages to be secured and some of the holds and falls that may be obtained from this line of attack.

I will now explain to you the importance of the proper manipulation of another one of these leg holds.

Very often when working in a standing position you can secure an opening that will enable you to make a dive for one of the legs, as is shown in Plate 96, Book III. If you are successful in grasping the leg and pulling it from the floor you have the opponent at a disadvantage.

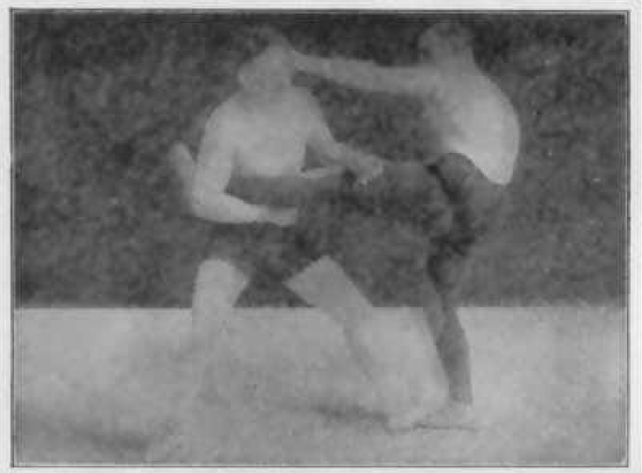
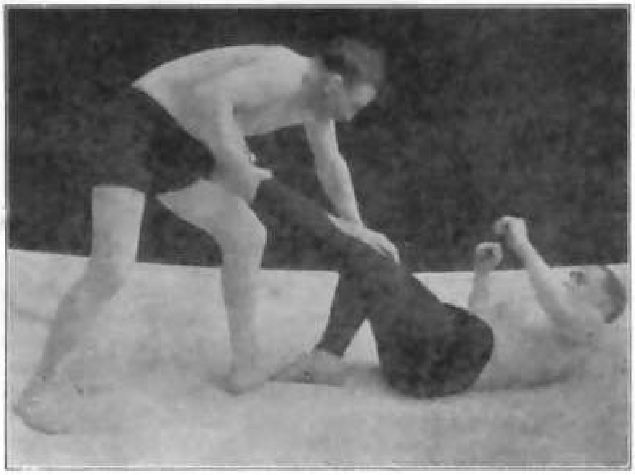


Plate 120—Leg Hold and Toe Lock.

Many wrestlers when they succeed in raising the leg from the floor will put it up between their own legs and hold the opponent standing on one foot. This, however, does not give you the advantage that it should. If you secure an opening and can make a rush and pull one leg from the floor, do not put it between your own legs, but by all means raise it high under one arm like that position shown in Plate 120. At the same time place one of your feet on opponent's toe and you then have the leg and toe-lock, as shown in Plate 120. Study this carefully. You have the opponent's leg so high that he is powerless and with the toe-lock you prevent him from jumping around to secure a firmer position.



When you have your opponent in the position shown in Plate 120 there is a very good chance for you to secure a fall at once. Swing the opponent slightly to one side, keeping his toe firmly locked under your foot and at the same time rush him backward. He will be overbalanced and nothing can keep him from going to the mat.

This is all done very quickly. Keep his toe locked tight to the floor, grasp his free foot around the ankle and when he touches the floor he will very likely allow both shoulders to come to the mat, for a sufficient time to get a decision in your favor. Study these plates carefully and spring this surprise on your wrestling companion and have him try it on you, and when you fall on the floor remember to twist your body so that you will hit on one shoulder instead of two, and then you will have a chance of side rolling and getting away.

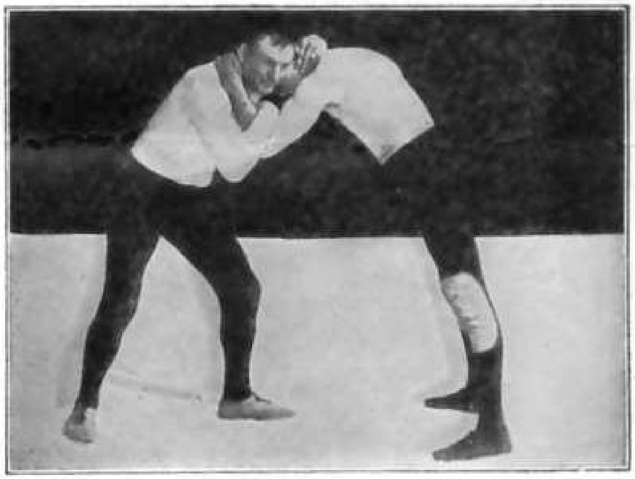


Plate 122—Flying Mare.

The flying-mare fall is illustrated in Plates 122, 123 and 124. This is one of the quick, classy falls secured from a standing position. I used this successfully on Fred Beell in 1908 in a contest for the American championship, Omaha, Neb.

Plate 122 illustrates the position at the beginning of the match. If you are planning to use the flying mare on your opponent, try and work him into a position similar to the one shown on this plate.

After you have made up your mind to start the flying mare there is not a second's time to be lost anywhere, for the entire movement is carried through lightning quick. Assuming that you are going to try it and have worked your opponent into a position similar to Plate 122, you should proceed as follows:

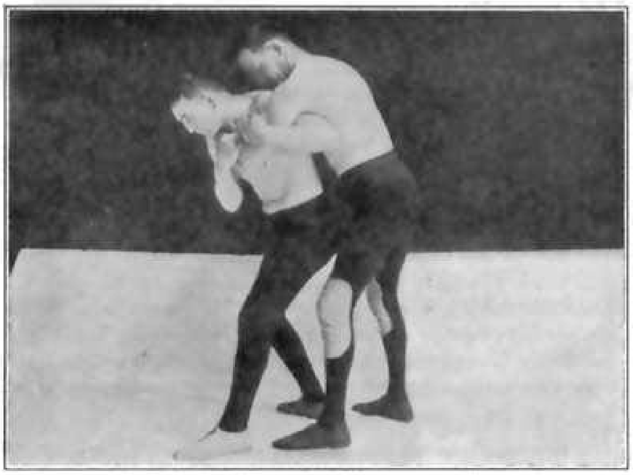


Plate 123—Operating the Flying Mare.

From your position in Plate 122 permit your opponent to throw his weight on you and then suddenly back away, turn quickly to the right, thrust your left arm under opponent's left arm and turn with your back to him, but as you make the turn grasp his left arm in the position shown in Plate 123.

Study this plate very carefully. You have turned entirely around, your back is to him and you have his left arm firmly locked with both hands and have your shoulder well into his arm pit. Do not ever hesitate in this position but continue the movement as explained below.

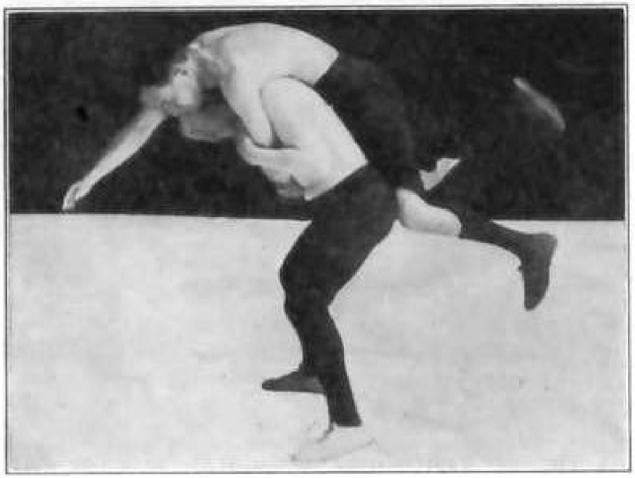


Plate 124—Continuing Flying Mare.

After swinging into the position shown in Plate 123 you bend quickly forward, bringing your opponent over your back as shown in Plate 124. From this position you instantly throw the opponent entirely over your head on his back on the mat. You retain your arm hold until he touches the floor. When he comes to the mat the chances are that he will not be able to get both shoulders away in time to prevent a decision in your favor; but in order to give him no chance to get away you should follow him up and pin him to the mat with any hold that comes handy, or the mere weight of your body falling on him will hold him to the mat until you get the decision.

I wish to emphasize the necessity of tremendous speed in this movement. The hold is not used a great deal, but I find it very useful, especially against an opponent who is a little slow or who does not anticipate this manner of attack. Practice it many times until you are thoroughly familiar with it. You will not find one man in a thousand that knows how to use the hold, so you can often use it successfully.

It can be worked from either side.

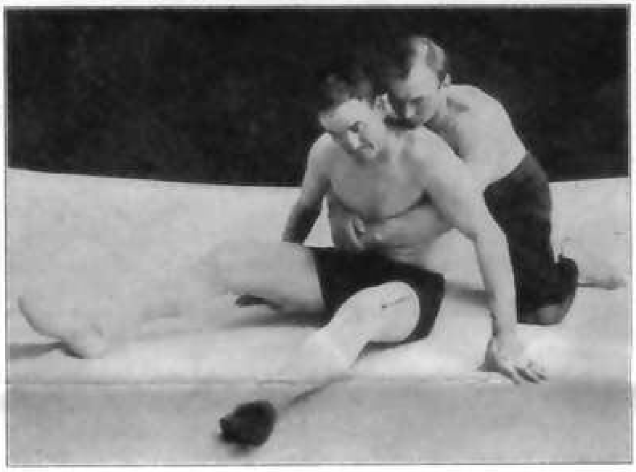


Plate 125—Fred Beell With Chest Hold on Farmer Burns.

I will now explain to you how I get away from the hold shown in Plate 125. A wrestler is often called upon to assume this position from a standing position in order to defend himself against some other hold, for example, like that shown in Plate 57, Book II, or when working as the under man on the mat like position shown in in Plate 75, Book II, the under man can frequently throw his body to one side and swing forward into this position.

You may be able to break the hold by grasping the opponent's hand and prying the fingers loose, but if he has covered up his fingers in a grip hold it is very difficult. I therefore watch for the right moment, relaxing my muscles in order to mislead my opponent.

When I am ready to make my get-away I quickly expand the muscles of my chest, throw my body upward by pressing against the mat with my hands, and on opponent's shoulder with my neck and by this sudden expansion and movement cause the opponent to break his grip, when I pass quickly to my feet and whirl on my opponent for another attack. Plate 126 shows this get-away being operated.

I will say, however, that very few wrestlers can work this get-away on account of under development of the chest mus-

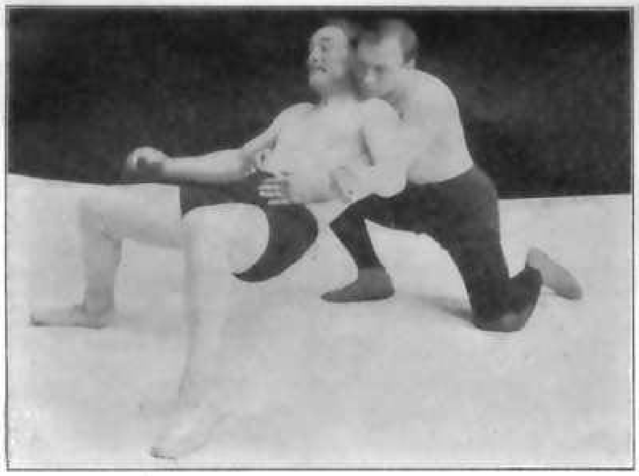


Plate 126—Burns' Great Get-Away.

cles. This get-away illustrates one of the important reasons why the chest should be tremendously developed. My pupil Frank Gotch uses this hold with great success. Practice it often for it is a great developer.

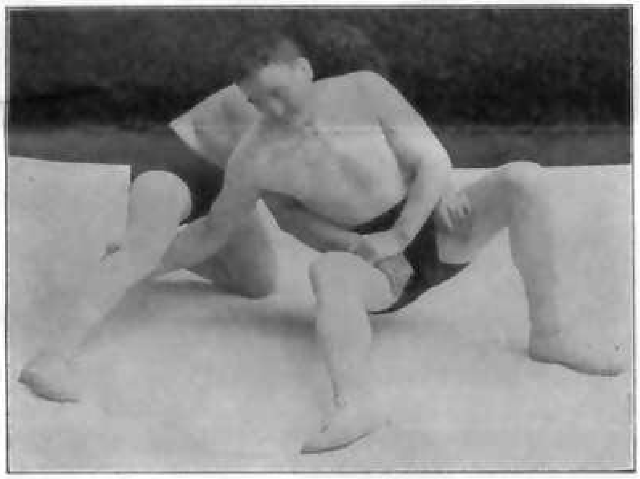


Plate 127—Counter Hold When Making Get-Away.

Plate 127 shows the breaking away from the hold just described. Instead of rushing to your feet you may be able after breaking the opponent's hold to grasp one of his wrists with one hand and secure the leg hold with the other hand. A careful study of this plate will explain what I mean.

You are now in a strong position, if you can pull the leg forward and form a strong bar with your body across the opponent's arm.

By pulling the leg forward quickly and throwing your whole body backward the chances are that you can topple him over on to his back, while you lie across his chest on your back also. In any event, your hold will give you a fine opportunity to work out some plan greatly to your advantage.

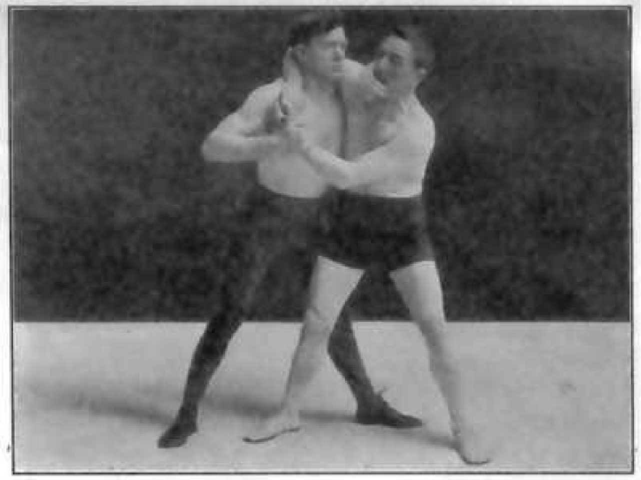


Plate 128—Breaking the Head and Neck Hold.

I shall now introduce a number of holds which are usually secured from standing position. Plate 128 shows Farmer Burns with his right arm around his opponent's neck, forming the head and neck hold. His opponent, the wrestler Asbill, is breaking this hold. It is done as follows: He suddenly grasps my left arm with his right hand and jerks quickly back and downward and presses his left hand on my chin in the position shown in the illustration, and pushes quickly on my chin and at the same time he holds on with his right arm. If this is done right and ON TIME the neck hold will be broken.

I wish to say that the hold on my face is perfectly fair and legal, as he has a hold on my chin and not across my mouth. This hold could be applied to the forehead or across the face, but would become unfair if it shut off the breath by either closing the mouth or nostrils. Practice breaking this hold.

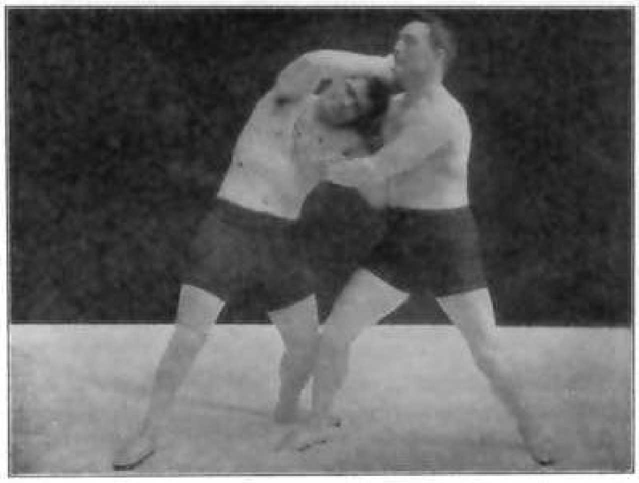


Plate 129—Burns' Opponent Tries to Break Bar Lock.

This plate shows Burns with perfect bar-lock hold on opponent. This hold is very painful and if applied hard weakens the arm greatly for the next mixup. In order to break this hold the opponent has right hand forced against Burns' face and is making the attempt to raise his elbow above the hold and turn away from him. This can be done successfully if you are absolutely on time and make the attempt to break the hold on the instant when your opponent has relaxed slightly.

This bar hold is one that you should practice, for it is very effective, and you should also practice breaking away, as shown above.

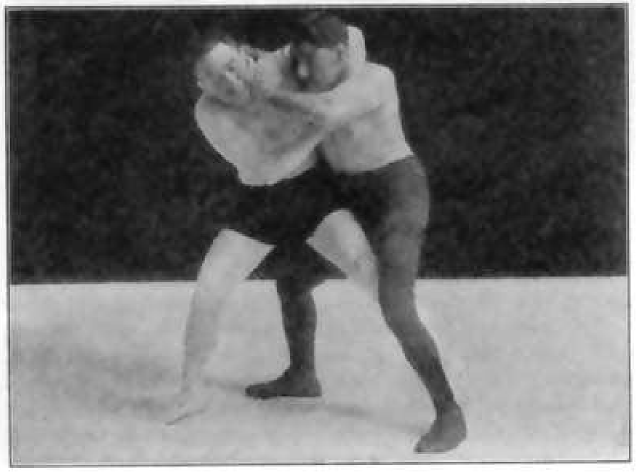


Plate 130—Stopping a Chancery and Close Grape Vine.

Plate 130 illustrates Farmer Burns with chancery on opponent's neck and grape vine with left leg. He has his opponent in a powerful grasp, but if the opponent is strong and speedy he may be able to break away.

The break is one requiring great strength. The opponent places his left hand on Burns' cheek and reinforces it by placing his right hand on his own left. He should suddenly exert all the strength he possesses, pushing on Burns' face at the same time, draw his body far back as possible and try to disengage the grape vine hold. Unless he can break the hold, Burns will probably throw him backward to an immediate fall.

This break-away should also be practiced a great deal, for it not only teaches the value of good wrestling holds, but is a fine development for muscles of the neck and shoulders.

PLATE 131.

Burns' opponent has secured a hold known as the floating rib hold, which hold has been secured in a mixup from standing position. When this hold is properly used the knuckle of the thumb is placed sharply under the floating rib, which distresses your opponent and offers good opportunity to swing your man to the mat.

The break for this hold is fully illustrated in Plate 131 and is somewhat similar to break shown in Plate 130. You should note, however, that Burns has placed his arms and hands in such a manner as to twist the opponent's head, and as terrific power is thus exerted the opponent will almost invariably be glad to break away.

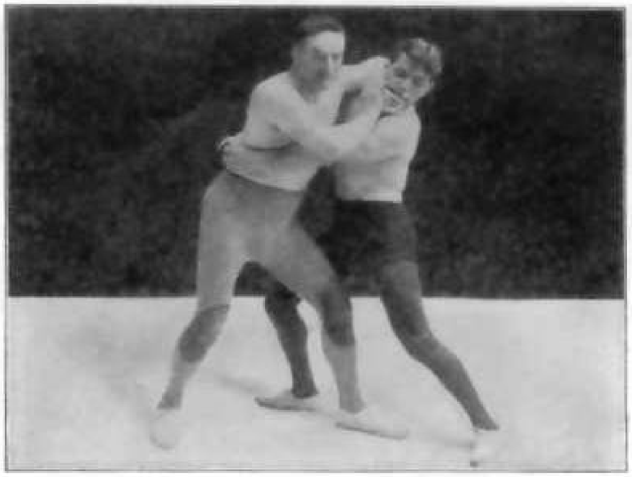


Plate 131—Burns Breaking Floating Rib Body Hold.

When you secure this grip on your opponent, work fast and try to prevent him getting away, for with this hold you could probably throw him backward over your knee and chances are in your favor for a fall.

The Toe Hold

The next group of photographs will illustrate several of the most important toe and foot holds. All of these are illustrated by photos of myself or Frank Gotch as one of the contestants.

The toe hold was rarely used and had attracted very little attention until it was worked to its present state of perfection by myself and Frank Gotch. The hold has been used so often and effectively by Frank Gotch that it is known throughout the wrestling world as the "Gotch toe hold."

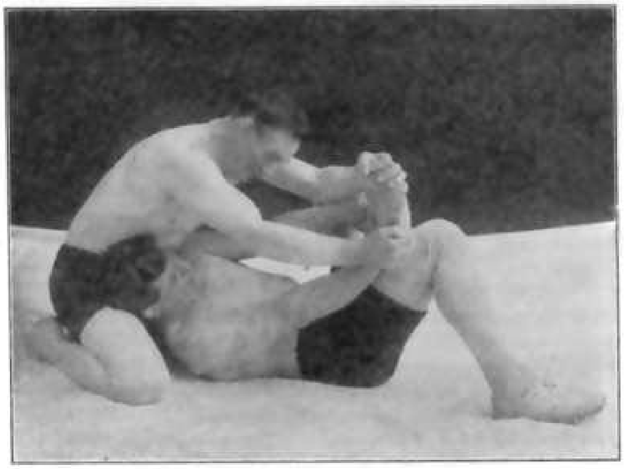


Plate 132—Toe Hold by Farmer Burns.

I shall not attempt to explain the different manners in which these holds are worked up, for most of them offer themselves when you are in a mixup on the mat, either making an attempt for other holds or breaking away from holds which your opponent has secured.

There is no reason, however, why you cannot work deliberately to secure the toe hold, and when you once learn its use you will find it a most important factor in winning wrestling matches.

PLATE 132—See Page 10.)

This plate illustrates the operation of a real toe hold with an assisting hold on the heel. The opponent's left leg has been drawn up until the left foot is over his right knee. Study the photo carefully so you will see that Burns has twisted the ankle and has the foot as a leverage in his two hands. By holding the heel firm and pulling toward him on the toe, the ankle will be twisted and cause great pain, and this pain will become so great that the opponent will usually allow both shoulders to sink to the floor and give up the fall.

The opportunity to use this hold is apt to occur most any time when working rapidly from one position to another on the mat.

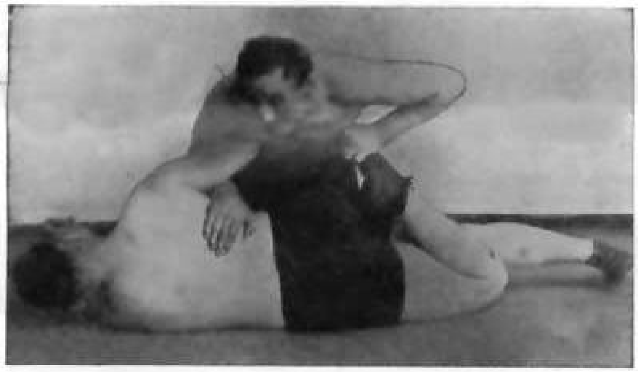


Plate 133—Combination Bar and Toe Hold.

This plate shows one of the many combinations that can be worked in connection with the toe hold. Very frequently in wrestling you can form a bar-arm-hold like that illustrated above. But without some assisting hold you cannot very well secure a fall. When taken, however, in connection with this toe-hold, it is very powerful and effective. Study carefully the positions of the opponent's left leg and foot.

Farmer Burns has opponent's foot bent sharply back and the knee and toe pressed forward to such an extent that the ankle joint is bent to the limit. This makes the opponent helpless in this leg and the bar-arm-hold prevents him rolling or getting away.

If you can work your opponent into this position a fall is almost sure if you follow up your advantage and keep your body close to the opponent, and give him no lea-way or play. Practice this hold on your partner and then try to get away from the hold when your partner fastens it on you.

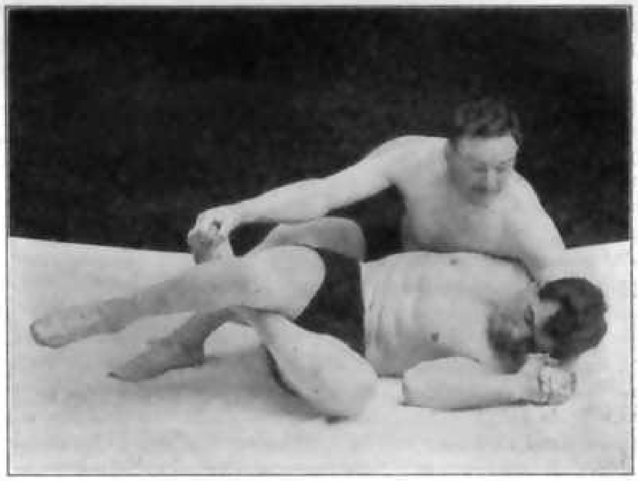


Plate 134—Combination Toe and Bar Lock.

This is another elegant hold for you to sometimes place upon your opponent during a mixup. Farmer Burns has his man fully under control. He can turn neither to the right nor left. One important point in working this hold is to bring your arm across your opponent's right shoulder and lie on same with your weight to prevent opponent rolling from right to left. By forcing downward on the shoulder and pulling up firmly on the toe, the opponent will drop on his back with both shoulders to the mat.

You should work rapidly and close to your opponent, giving him no rest or relief from the holds.

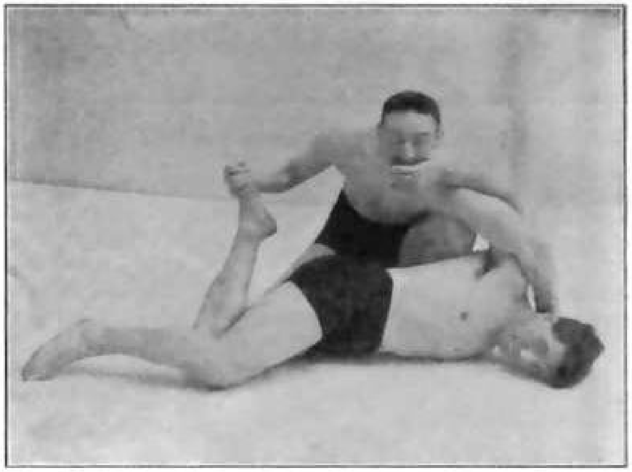


Plate 135—Another Combination Toe and Bar-Arm-Lock.

This fine combination is one that you can often secure by making a decided effort for it. Study the position of both figures carefully. Burns has what might be called a reverse Nelson, but which is in reality a bar-arm-lock, as the arm is held in position by a positive leverage. You will readily see that it is impossible for the opponent to turn to the right as the arm hold effectively prevents it. It is also equally impossible for him to turn to the left as Burns will block him with a knee, and the toe-hold controls the movement of the entire lower body. The opponent is thus in a very dangerous and almost powerless position.

In order to secure a fall from this hold the toe should be pulled upward to the limit and twisted to the right at the same time. Farmer Burns will then pull the opponent's shoulder towards him, and roll him over until his two shoulders are on the mat. It will be almost impossible for the opponent to roll out of position, for the toe-hold on the left foot will positively prevent him getting away.

As you practice with your companion you should work these various combinations with both hands and from both sides of the opponent. While the plates and illustrations show the holds being worked from one side only, you, of course, understand that they can be worked equally well from either side.

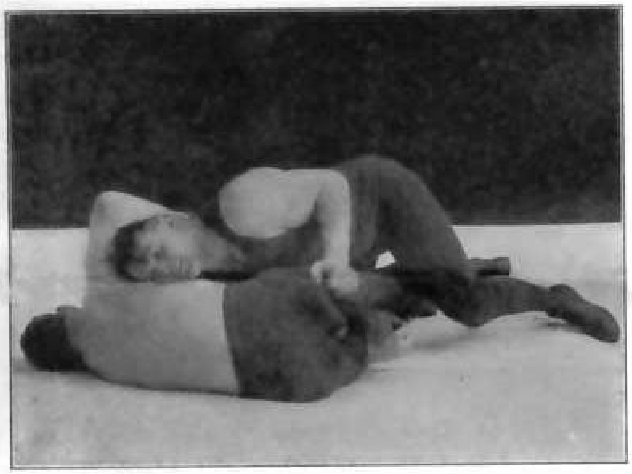


Plate 136—Gotch's Famous Toe Hold.

This plate and the following one, 137, gives you two fine examples of Frank Gotch applying his famous toe hold. You will observe by careful study that these two holds are decidedly different and yet they are equally effective in getting results.

The hold in Plate 136 is usually secured after a leg dive. Of course it can be secured while mixing and working for the various holds on the mat.

In this plate Gotch has the opponent's leg bent sharply upward and backward. He has his right arm between opponent's legs and grasps opponent's ankle firmly. The left hand grasps the toe and bends it backward and twists the ankle to the limit. This hold is not only operated on the toe and ankle, but on the leg muscles as well.

It is not necessary for Gotch to use much power when he once secures this hold, for a little exertion and twisting causes opponent great pain, and by applying it steadily the opponent simply gives up and turns over on his back, willing to stop the contest.

Many of the great wrestlers of the world have undertaken to perfect the use of the toe hold, but none of them have been able to apply it with the great perfection that Gotch has attained. The great secret of using this hold is to get the leg and ankle into such position that a twist on the foot will cause intense pain.

If the position is exactly right it is very difficult for any opponent to break the hold, for in addition to the great pain there is always the chance of breaking or injuring the leg or ankle.

Gotch has never permanently injured any man with this hold, although he has caused the member to become very weak, so that in the next fall the opponent would be greatly handicapped.

There has been some newspaper talk of barring this hold in wrestling, but certainly there is no more reason to bar the toe hold than there is the hammer-lock and other painful holds.

These toe holds require great study and practice on your part. Work them over again and again and have your opponent place them on you and apply power until you request him to stop.

The block for all toe holds is to stop your opponent before the hold is fastened on you. The man who is very powerful in the legs and feet need not fear the hold a great deal from the average wrestler, but as most of your opponents will have more or less weakness in the legs and ankles you must perfect yourself in applying these holds, for they will be the means of winning many matches if you follow up professional wrestling.

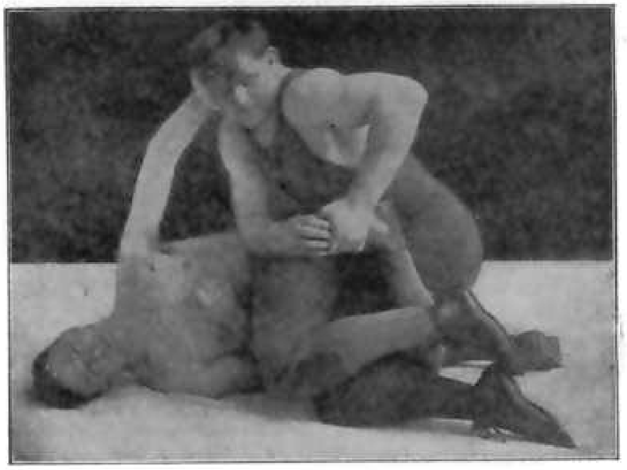


Plate 137—Gotch With Another Toe Hold.

This plate illustrates Gotch's famous toe hold applied by bending the leg upward and forward instead of upward and backward.

Note the position of Gotch's left leg. He has the opponent's right leg between his own legs and is pulling opponent's lower leg across his own thigh, thus forming a powerful and effective bar. He has grasped the right toe with his right hand and is assisting with his left hand. Study this hold carefully in comparison with Plate 94 in Book III.

Note carefully that the position of the leg in Plate 137 is very similar to the position of the arm in Plate 94. In fact, you might call this hold the toe-hold-bar-hammer-lock on the leg.

This is one of the positions in which the opponent is positively helpless and powerless and there is no possible way for him to get out.

This hold simply means that he must quit and the sooner he quits the less punishment he will have to take, for this is a punishing hold. The slightest twist of the ankle in this position causes great pain and it is far better for him to accept the situation gracefully and roll both shoulders to the mat, and save his strength for the next fall.

This plate and the one above are exceedingly fine and accurate demonstrations of the world renowned GOTCH TOE HOLD.

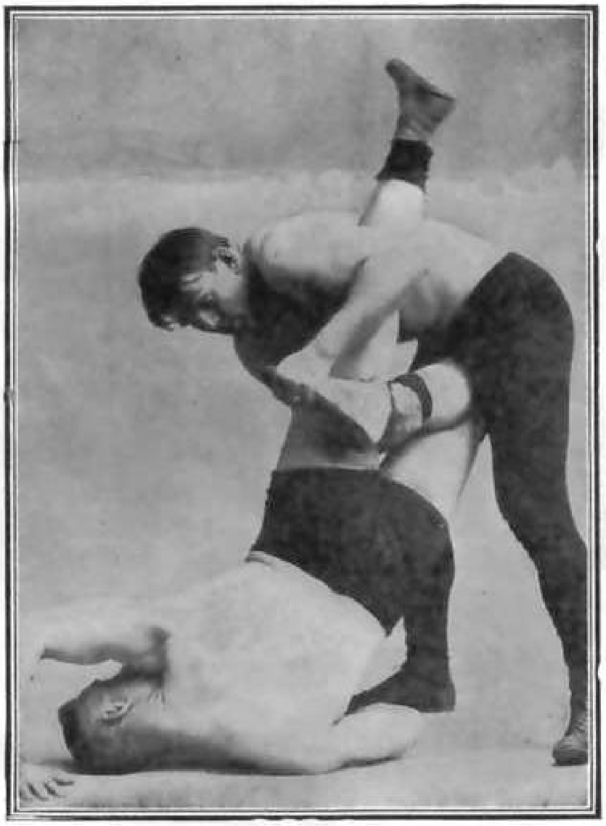


Plate 138—Toe Hold From Standing Position.

Plate 138—Toe Hold From Standing Position.

In this plate you see Frank Gotch applying one of his great toe holds on Oscar Samuelson, the noted wrestler. This is a very different toe hold than any previously described. This toe hold can often be secured from a position like that shown in Plate 120.

If, when the opponent is thrown to the floor from position 120, he should turn when falling and protect himself with his hands on the mat, then the hold like 138 may probably be worked out.

This is one of the few toe holds that can be worked from a standing position. You should study the position of Frank Gotch and the opponent with great care and note that the opponent's right leg is bent sharply at the knee and that Gotch has formed a bar by grasping the ankle and pressing the toe downward and forward. He has opponent's left leg under his own left arm and his opponent's right knee firmly in his own crotch, which absolutely prevents any side rolling, head spinning or get-away in any form whatever.

The simplest beginner or novice can see that Gotch has his man powerless and that he can easily force his shoulder down to the mat.

This is a tremendous hold and one that I want my students to become thoroughly familiar with.

I also want my students to clearly understand that I am giving them some of the deepest and classiest wrestling holds that have ever been worked out in the profession, and that if they are thoroughly mastered my students are going to be far superior to the most of the contestants that they will ever meet on the mat.

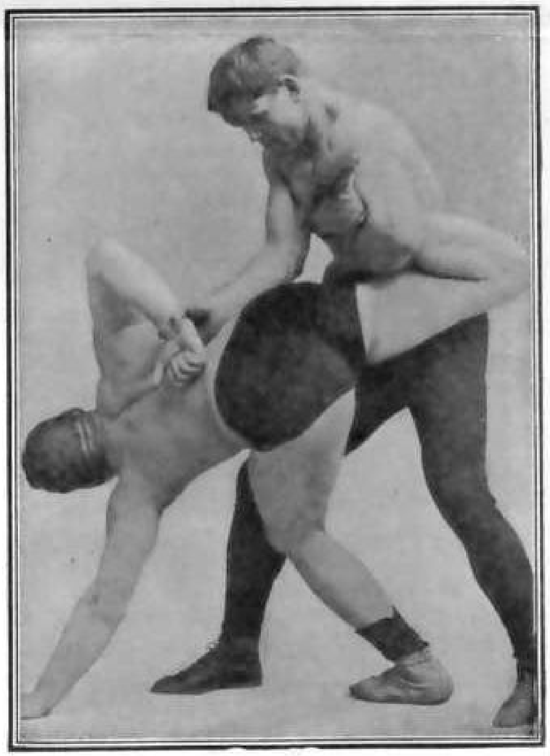


Plate 139—Combination Leg-Hold and Hammer-Lock From a Standing Position.

Combination Leg-Hold and Hammerlock

(See Plate 139, Page 13.)

This plate illustrates Frank Gotch with this great combination hold on Oscar Samuelson. The hold may be secured when both men are on the mat, and there are no set rules for securing the hold, for it should be taken advantage of whenever the opportunity is presented. It can, for example, be worked from position shown in Plate 59, Book II, or from the position shown in Plate 91, Book III.

Gotch has the right foot locked firmly with the left arm and his opponent is balanced on one foot and one hand. By rushing forward Gotch easily throws his opponent to the mat, and if he keeps his position strong he will have little difficulty in bringing his opponent to the fall.

In going to the mat he will likely fall across opponent's body, thus using his weight to bring the shoulders to the mat.

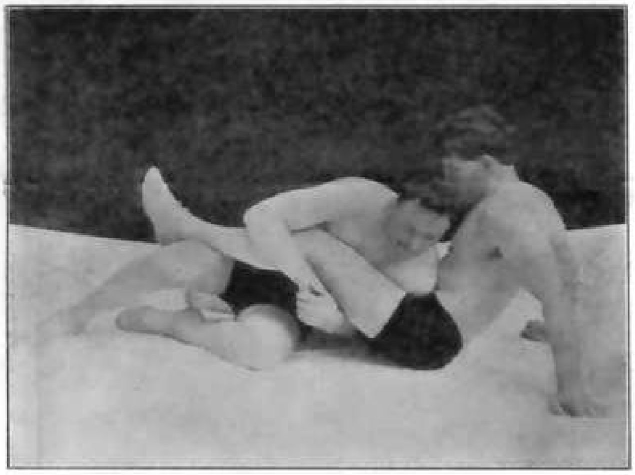


Plate 140—Leg Bar-Lock.

This illustrates the position that is frequently assumed when falling to the mat after a leg dive. Burns is lying between the opponent's legs and has the left leg firmly locked in both arms and opponent's foot raised above his own right leg, which prevents the opponent securing any leverage from the mat. By throwing his left shoulder into opponent's stomach and pushing downward he forces opponent to lower his position, after which Burns can likely secure a wrist hold and work his opponent to a fall by the combination leg and wrist holds.

The important point to observe about this plate is the fact that Burns is very close to his opponent and from his pose can throw his entire weight on his opponent's stomach.

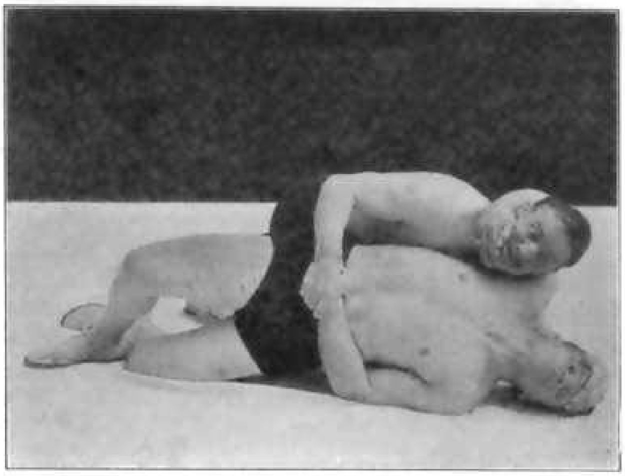


Plate 141—Combination Wrist and Head Hold.

This position may be attained by working behind your opponent and securing a firm arm hold and turning opponent on his side.

Note carefully that Burns has firm wrist hold on further arm, and has left arm up opponent's back and across the forehead. The opponent has neck hold on Farmer Burns, but can accomplish very little with it, as Burns has a tremendous advantage.

To secure a fall from this hold the opponent is rolled on his back by pulling suddenly and hard on the right arm and on the head. As the opponent is turned on his back, Burns will throw his own body across the opponent's chest, thus blocking any effort to side roll and get away. The opponent may "bridge," like Plate 142.

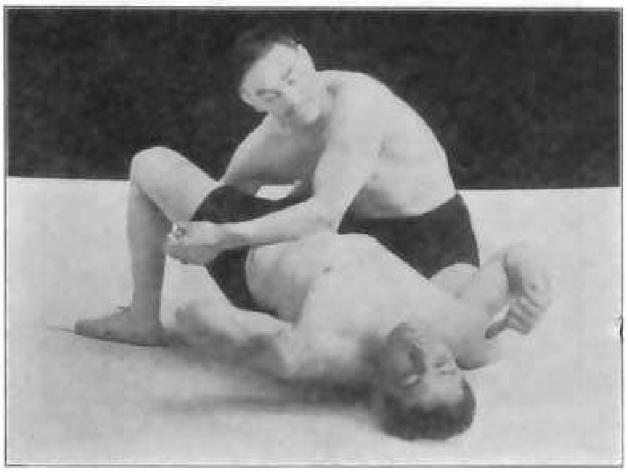


Plate 142—Breaking Low Bridge.

Burns' opponent has assumed this bridge position in order to get away from some effective hold which has been applied to him. He might assume this bridge position if Burns made the proper attack on him from position shown in Plate 141.

By securing the hold which Burns has in Plate 142 you can raise up on the leg and pry down hard with the elbow on the stomach, continuing to apply your power until opponent tires and lowers himself to the mat.

Unless you keep very close to your opponent and watch every movement he is very apt to spin away from you.

While a fall is not at all sure from this position, yet there is a fair chance to secure it if you handle your man properly and block all efforts to get away by being strictly "on time."

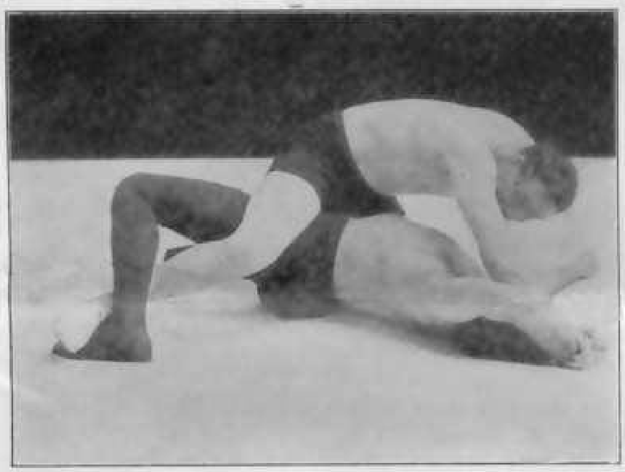


Plate 143—Showing Double Grape Vine and Wrist Hold.

In wrestling you will frequently find that you get your opponent into positions where he can bridge as shown on 142. If the opening comes to you, spring across your opponent and fasten the grape vine on each of his legs and feet as shown in this photo, at the same time you can grasp his wrist in some effective position to prevent him securing any leverage on the mat with his hands.

After securing the hold shown in Plate 143 you have your opponent almost powerless and unless he is very strong and clever he cannot get away. If he continues to bridge, all you need to do is to throw your weight on him and then await developments, for he must finally tire and sink down to the mat.

The grape-vine holds are always effective in preventing get-aways—providing you accompany them with arm or body holds that your opponent cannot break.

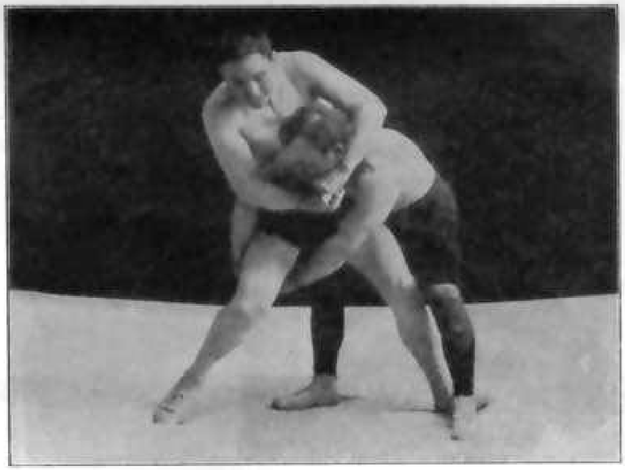


Plate 145—Combination Arm Lock and Grape Vine.

Plate 145—Combination Arm Lock and Grape Vine.

In this plate you see Farmer Burns standing, with chancery on Fred Beell, while Beell has leg hold on Farmer Burns. The hold which Beell has secured is one that Farmer Burns devised and is exceedingly clever and effective in its use.

You can probably secure this hold from a standing position.

From this position Beell can raise Burns' body from the floor, bend him backward over his own right leg with a fair chance of securing an immediate fall from a standing position.

Burns can do very little with his chancery, on account of the fact that Beell has a tremendous advantage.

Practice both positions shown in this plate with your wrestling companion, and remember to be very quick and "on time" with your movements.

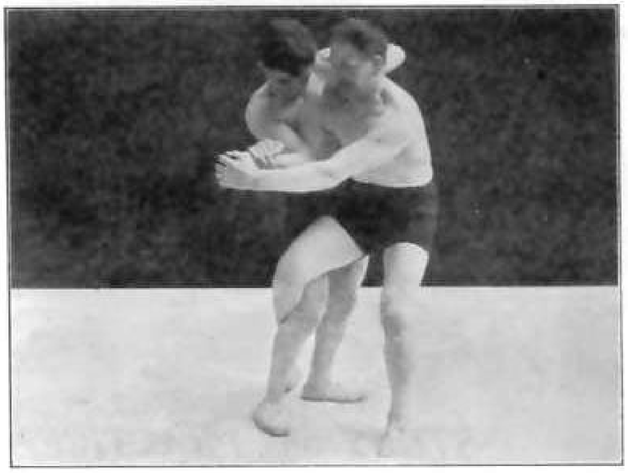


Plate 144—The Cross Charge.

When the opponent rushes for the rear, grasp his arm in such a manner that you can turn with your shoulder against his chest and grasp his arm with both of your hands as shown in the plate. This gives you a wonderful leverage, as you can twist his arm until it is exceedingly painful, and at the same time protect this position by throwing the grape vine on his legs, which will prevent him side-stepping and getting away from the arm hold.

The block for this hold is of course to stop it before the hold is fastened on you and to prevent the grape vine.

There is a possibility of rushing your man over backward to the fall from this position, but the chances are that you will only bring him to the mat, and to obtain the fall you must fasten some other positive hold upon him.

Inside Grape Vine and Double Bar Arm Lock

This hold is one of my own invention and is intended to effectively block the opponent's leg hold. It should be used if possible for blocking the position shown in Plate 144 and can be used at any time when the opportunity occurs.

Without this hold Burns' opponent might have the advantage, but when Burns fastens this bar-arm-lock and grape vine on his opponent at the same time, the opponent is just about powerless. From this position Burns' next move will be to pull his opponent suddenly backward and bring him to the floor in a sitting position. As the opponent comes to the floor Burns will relax his grape vine, but retain the powerful arm lock. He will not give his opponent any time to get away, but the instant he comes to a sitting position, Burns will rush him back to a probable fall.

Try and secure this position on your opponent and have him apply the hold on you, and you act on the defensive until you are thoroughly familiar with both parts of the action. The block for this hold is to stop it before it is fairly secured. This can be done by keeping your arm close to your body and drawing your shoulder far forward when the hold is attempted by your opponent.

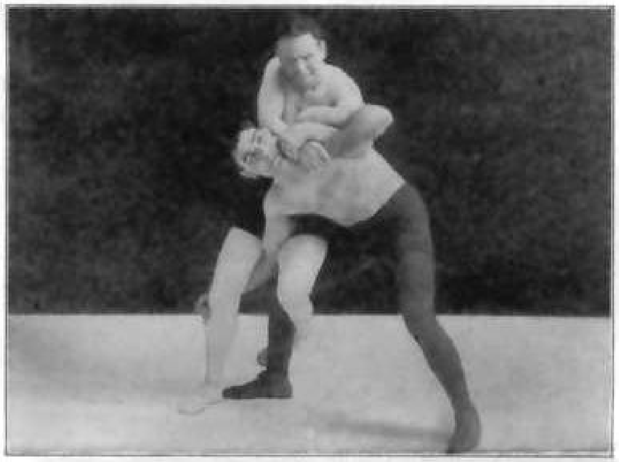


Plate 146—Inside Grape Vine and Double Bar Arm Lock.

STUDY and PRACTICE, and you will get along fine.

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Lessons

in

Wrestling and Physical Culture

by

Farmer Burns School of Wrestling

Book V

General Remarks

During my 27 trips across America, I have met all kinds of people and I have had all kinds of experience. I have been thrown in contact with people ranging from highwaymen and confidence men to college professors and the president of the United States.

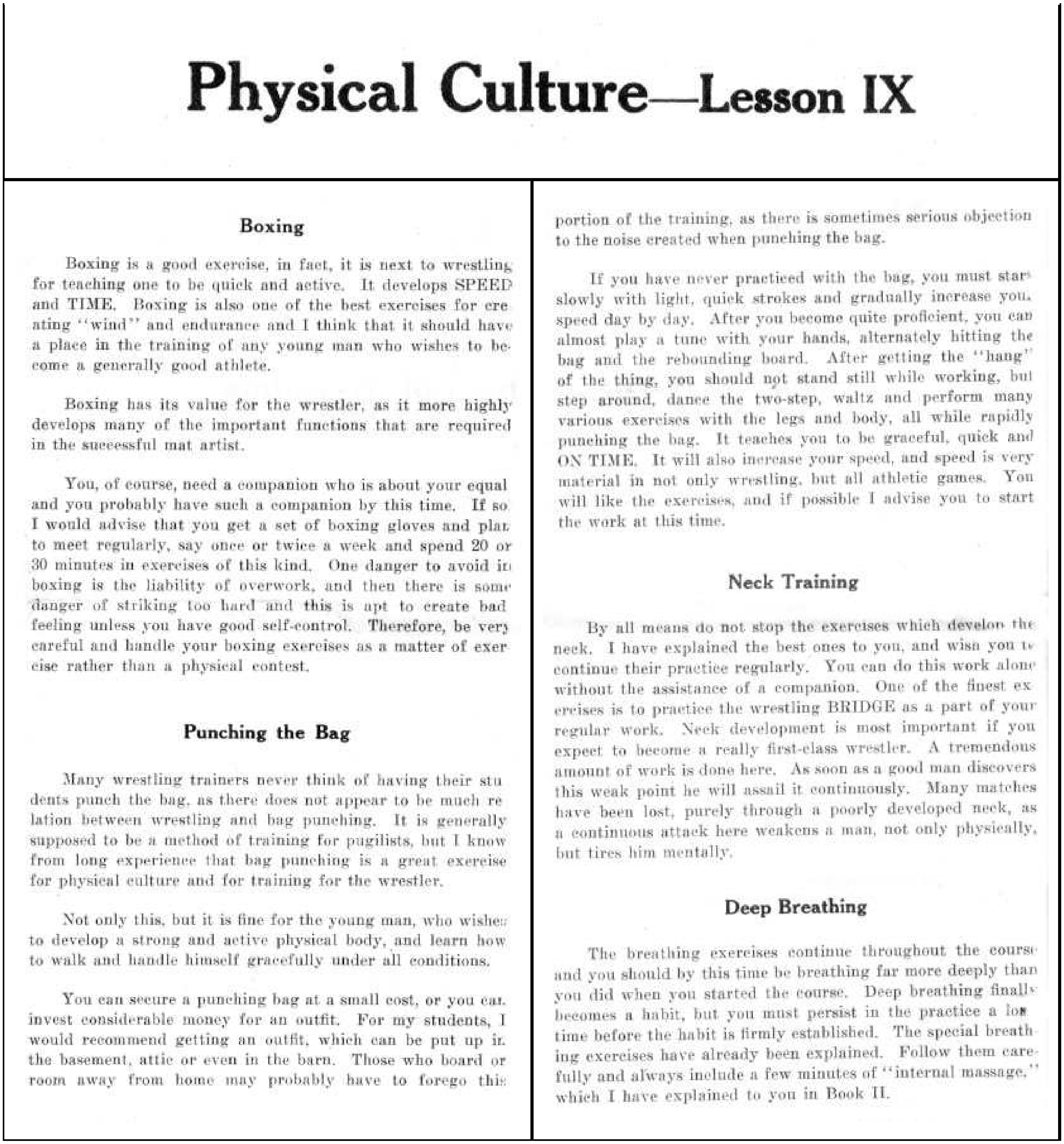
I have made it a habit to study the people whom I met. From my extensive travels, observations and contact with people, I have observed one great general rule, and that is that the people who take care of themselves physically and enjoy good health are the ones that are successful in business and are the happy and contented ones.

When I meet people who dissipate and go to excess in their pleasures, I almost invariably note that they are of bad disposition, sometimes mean and unreliable and usually unpleasant associates.

There are some exceptions to the rule, but nevertheless the rule holds good. During my experience, I have met a good many people who were run down physically and were discouraged and unable to accomplish anything. After talking with them and perhaps meeting them a number of times they have adopted my views of life and changed their habits of living, and among my acquaintances right now I can name a number that have changed their entire disposition and where they were once worthless, lazy and of no account, they are today useful and energetic business men, and this great change has come about by stopping the abuse of their bodies and living according to the general rules of their health. I have been tremendously impressed with these examples and this is one reason why I talk so much to my students about right living for the sake of happiness, companionship and financial success.

I have lectured to more than one million people in public halls, auditoriums and Y. M. C. A. gymnasiums, and know that my advice has been followed by a good many of my hearers. In getting out the present course of lessons I am going to reach thousands of energetic and ambitious men, who have determined to improve their physical condition, and I hope that the little lectures which I have thrown into my lessons will sink deeply into their minds and make a lasting impression.

Keep my wrestling lessons in some handy place where you can read them during your spare moments. Do not fail to study the remarks in the beginning of each lesson book and when you read what I have to say, let the thoughts be impressed upon you, for I am tremendously in earnest and have a real interest in your welfare and I further caution you to not only resolve to carry out the instructions, but to actually do the work daily until it becomes one of your fixed and regular habits, for continuous effort is necessary in order that you will go back to your original condition.



Physical Culture—Lesson IX

Boxing

Boxing is a good exercise, in fact, it is next to wrestling for teaching one to be quick and active. It develops SPEED and TIME. Boxing is also one of the best exercises for creating "wind" and endurance and I think that it should have a place in the training of any young man who wishes to become a generally good athlete.

Boxing has its value for the wrestler, as it more highly develops many of the important functions that are required in the successful mat artist.

You, of course, need a companion who is about your equal and you probably have such a companion by this time. If so I would advise that you get a set of boxing gloves and plan to meet regularly, say once or twice a week and spend 20 or 30 minutes in exercises of this kind. One danger to avoid in boxing is the liability of overwork, and then there is some danger of striking too hard and this is apt to create bad feeling unless you have good self-control. Therefore, be very careful and handle your boxing exercises as a matter of exercise rather than a physical contest.

Punching the Bag

Many wrestling trainers never think of having their students punch the bag, as there does not appear to be much relation between wrestling and bag punching. It is generally supposed to be a method of training for pugilists, but I know from long experience that bag punching is a great exercise for physical culture and for training for the wrestler.

Not only this, but it is fine for the young man, who wishes to develop a strong and active physical body, and learn how to walk and handle himself gracefully under all conditions.

You can secure a punching bag at a small cost, or you can invest considerable money for an outfit. For my students, I would recommend getting an outfit, which can be put up in the basement, attic or even in the barn. Those who board or room away from home may probably have to forego this portion of the training, as there is sometimes serious objection to the noise created when punching the bag.

If you have never practiced with the bag, you must start slowly with light, quick strokes and gradually increase your speed day by day. After you become quite proficient, you can almost play a tune with your hands, alternately hitting the bag and the rebounding board. After getting the "hang" of the thing, you should not stand still while working, but step around, dance the two-step, waltz and perform many various exercises with the legs and body, all while rapidly punching the bag. It teaches you to be graceful, quick and ON TIME. It will also increase your speed, and speed is very material in not only wrestling, but all athletic games. You will like the exercises, and if possible I advise you to start the work at this time.

Neck Training

By all means do not stop the exercises which develop the neck. I have explained the best ones to you, and wish you to continue their practice regularly. You can do this work alone without the assistance of a companion. One of the finest exercises is to practice the wrestling BRIDGE as a part of your regular work. Neck development is most important if you expect to become a really first-class wrestler. A tremendous amount of work is done here. As soon as a good man discovers this weak point he will assail it continuously. Many matches have been lost, purely through a poorly developed neck, as a continuous attack here weakens a man, not only physically, but tires him mentally.

Deep Breathing

The breathing exercises continue throughout the course and you should by this time be breathing far more deeply than you did when you started the course. Deep breathing finally becomes a habit, but you must persist in the practice a long time before the habit is firmly established. The special breathing exercises have already been explained. Follow them carefully and always include a few minutes of "internal massage," which I have explained to you in Book II.

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Wrestling—Lesson X

Wearing Out Your Opponent

I have touched upon this subject in a previous lesson, but I am afraid that I did not impress upon you the full value of this department of wrestling.

Here are two things to always keep in mind.

First: Save your own strength.

Second: Make your opponent waste his strength.

You save your own strength by resting your body or parts of your body whenever possible. A rest of only a few seconds for an arm or leg will sometimes do a tremendous good.

You should also avoid making one part of your body work against the other, and you should also avoid unnecessarily resisting your opponent, and you should allow your body to pass with his motion, when it will not put you in any danger. Make a special study of the subject as you practice with your companion and you will be surprised at the force and strength you can save. On the other hand, compel your companion to work all the time, and when you can, get him in position where he will exert a great deal of strength without requiring much resistance on your part. You can do this with many of the various holds that have been taught to you.

One of the most effective ways to wear your opponent out is to compel him to carry your weight as much as possible. When standing on your feet or on the mat, throw your weight on his neck and shoulders dozens of times, in fact, whenever you can. Also when working on the mat follow the same practice. Drop your full weight on his back, head or shoulders many, many times, and the effect after 15 or 20 minutes will really be wonderful.

You can no doubt take a sack of wheat and lift it quite easily the first time, but if you keep lifting it again and again, you will find after 10 or 15 minutes' work, that your strength has already left you. For example, if you would lift 100 pounds ten times, you have lifted 1,000 pounds, and if you should lift it one hundred times, you have lifted TEN TONS, and you must admit that this is enough to tire almost any one.

On the same principle, if you can throw your weight on your opponent for 50 or 100 times, he has had to lift and resist from 5 to 15 tons of dead weight. During all this time you are saving your strength and avoiding mixups that will compel you to tire yourself. This plan need not be used where your opponent is your inferior, and where you are in a real contest with a worthy opponent, the process of tiring out and wearing him down, is one of the great feats of mat generalship. I hope I have impressed this important point firmly on your mind and that you will constantly keep it in view when practicing and studying to become a wrestler.

Making Matches

In arranging for a wrestling match, all the details should be discussed and settled in advance. You should agree upon the time, place and referee. If there is to be a side purse, it should be deposited with the stakeholder in advance of the beginning of the match. There are two different classes of matches that possess interest for the public. The most important and interesting is the finishing match, two out of three falls, between contestants that are about equally matched.

Then there is the handicap match, in which one contestant agrees to throw the other a certain number of times within an hour or half an hour, or undertakes to throw the other contestant one fall within a given time. In case he fails to secure the fall or falls agreed upon within the agreed time, he loses the match.

After putting on one or two successful matches in your town, you will find the public becomes much interested and will attend in good numbers, which will mean a good gate receipt and nice purses for the contestants.

Dividing and Bunching Your Work

This is a subject that has never before been discussed in wrestling literature. In fact, I doubt if most professional wrestlers have ever analyzed the importance of DIVIDING the work or BUNCHING the work when wrestling. It may be difficult to clearly understand the theory of these subjects, but I shall endeavor to explain them so that you will have a pretty good idea of their importance.

By dividing your work upon your opponent, I mean that you should intentionally and systematically endeavor to work upon two or more parts of the opponent's body at the same time. By doing this you not only divide your work, but you divide his attention. Turn to the following plates and note that in each instance the aggressor has his work divided. Plates 33, 34, 59, 83, 86, 87, 95, 120, 127, 135, 145, 151, 154 and 158 and many other plates in the course also show the division of work.

Work first on one part of the body and then on the other, but be sure you are not counteracting your own efforts. By attracting his attention first to one place and then to another, you have him on the defensive and he will sooner or later open up his defensive and give you an opportunity for one of the real holds from which you can secure a fall.

After securing a good hold, you can often let go of the other and BUNCH all of your efforts on the one plan. For example, see Plates 24, 25, 26, 136 and 181 and many others.

You usually bunch your work when you have a strong hold. When you have a hold that is not positive, you then work for an assisting hold.

By dividing your work on the opponent, you frequently cause him to exert himself severely, which assists in wearing out his strength and wind, and you also will find that unless your man is very strong mentally, he will lose his head and become confused and when this happens you have everything about your own way.

You should also divide your own body when the opponent is working on yours. Try to keep him working on one side only, and do not permit him to get any of the FURTHER holds, that is, the further arm, the further leg and the further Nelson. If you can keep him working on one side of your body with all his strength, you can resist with that side of the body, and probably rest the opposite side, more or less. I have found these little intervals of rest very important in long drawn out contests. Keep one arm or one leg idle as much as you can, when you are working on the principle of tiring out your opponent, but when you are ready to go after him in earnest, then you of course lay aside these plans and make your attack with all the cunning and skill that you possess.

Many holds that your opponent secures on the arms and legs will accomplish very little for him, and in these cases you should not resist, but let your body move with him. To resist when it is unnecessary costs you your strength, but to follow the direction of his motion, saves your strength. Very frequently your opponent will get a hold that amounts to nothing, unless you resist. When you resist some of these holds it gives him a powerful leverage and saps your strength, but if you permit your arm or leg to go with his movement, you may be able to keep the hold so loose that you can easily withdraw from it. These are all great questions and deserve careful study and much practice.

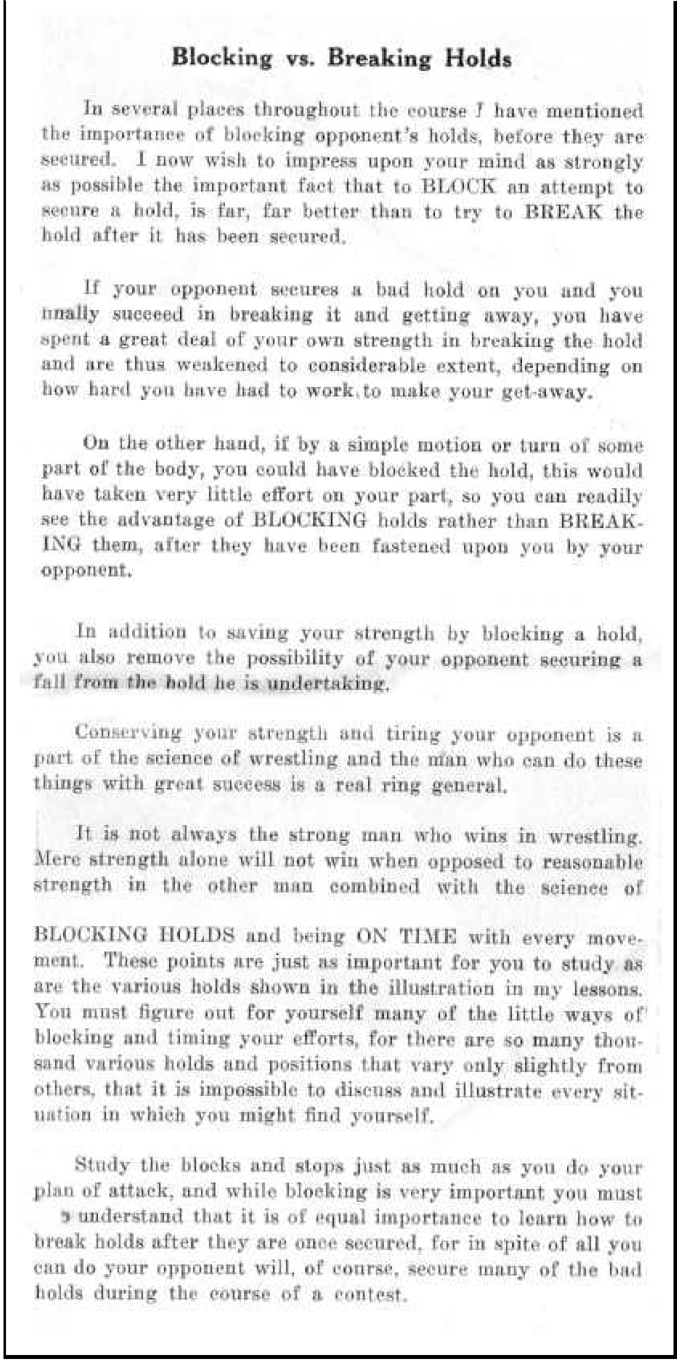
Science in Wrestling

From my various discussions on the subject of speed, time, feint, blocks, etc., you can readily understand what is meant by the term "scientific wrestling."

When two unskilled persons meet in a rough and tumble mixup, sheer strength will almost always win. In such a contest, the strength is wasted in useless efforts, but in real scientific wrestling, advantage is taken of every opportunity to save strength and trick the opponent, also to wear him down and cause him to expend his energy in a greater degree than you are using your own.

The science of wrestling is so deep that it can not be learned in a few days or a few months, but as you continue the wrestling year after year, you will constantly add to your knowledge and skill until you become a real master of the fine points of the profession.

Use your head fully as much as you do your muscl Think and plan and scheme constantly while practicing and then when you will get into real contests you will have formed a habit of good generalship.



Blocking vs. Breaking Holds

In several places throughout the course I have mentioned the importance of blocking opponent's holds, before they are secured. I now wish to impress upon your mind as strongly as possible the important fact that to BLOCK an attempt to secure a hold, is far, far better than to try to BREAK the hold after it has been secured.

If your opponent secures a bad hold on you and you finally succeed in breaking it and getting away, you have spent a great deal of your own strength in breaking the hold and are thus weakened to considerable extent, depending on how hard you have had to work to make your get-away.

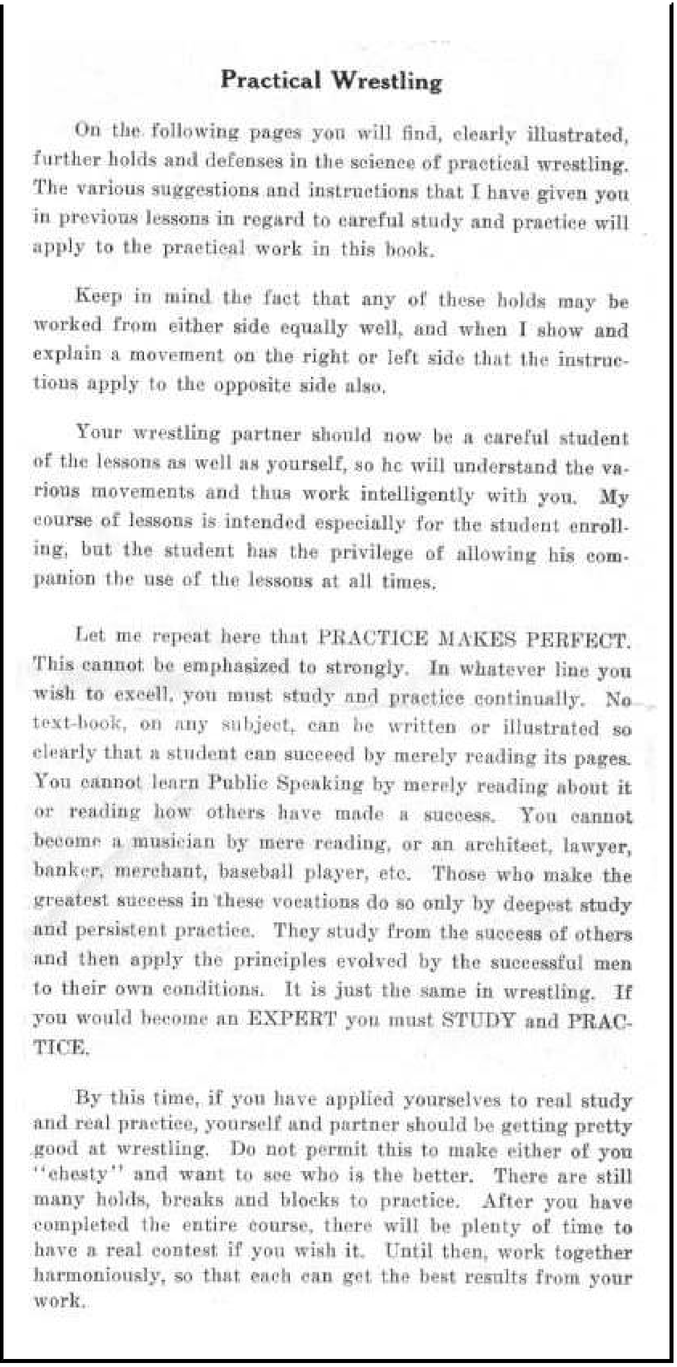
On the other hand, if by a simple motion or turn of some part of the body, you could have blocked the hold, this would have taken very little effort on your part, so you can readily see the advantage of BLOCKING holds rather than BREAKING them, after they have been fastened upon you by your opponent.

In addition to saving your strength by blocking a hold, you also remove the possibility of your opponent securing a fall from the hold he is undertaking.

Conserving your strength and tiring your opponent is a part of the science of wrestling and the man who can do these things with great success is a real ring general.

It is not always the strong man who wins in wrestling. Mere strength alone will not win when opposed to reasonable strength in the other man combined with the science of BLOCKING HOLDS and being ON TIME with every movement. These points are just as important for you to study as are the various holds shown in the illustration in my lessons. You must figure out for yourself many of the little ways of blocking and timing your efforts, for there are so many thousand various holds and positions that vary only slightly from others, that it is impossible to discuss and illustrate every situation in which you might find yourself.

Study the blocks and stops just as much as you do your plan of attack, and while blocking is very important you must understand that it is of equal importance to learn how to break holds after they are once secured, for in spite of all you can do your opponent will, of course, secure many of the bad holds during the course of a contest.



Practical Wrestling

On the following pages you will find, clearly illustrated, further holds and defenses in the science of practical wrestling. The various suggestions and instructions that I have given you in previous lessons in regard to careful study and practice will apply to the practical work in this book.

Keep in mind the fact that any of these holds may be worked from either side equally well, and when I show and explain a movement on the right or left side that the instructions apply to the opposite side also.

Your wrestling partner should now be a careful student of the lessons as well as yourself, so he will understand the various movements and thus work intelligently with you. My course of lessons is intended especially for the student enrolling, but the student has the privilege of allowing his companion the use of the lessons at all times.

Let me repeat here that PRACTICE MAKES PERFECT. This cannot be emphasized to strongly. In whatever line you wish to excell, you must study and practice continually. No text-book, on any subject, can be written or illustrated so clearly that a student can succeed by merely reading its pages. You cannot learn Public Speaking by merely reading about it or reading how others have made a success. You cannot become a musician by mere reading, or an architect, lawyer, banker, merchant, baseball player, etc. Those who make the greatest success in these vocations do so only by deepest study and persistent practice. They study from the success of others and then apply the principles evolved by the successful men to their own conditions. It is just the same in wrestling. If you would become an EXPERT you must STUDY and PRACTICE.

By this time, if you have applied yourselves to real study and real practice, yourself and partner should be getting pretty good at wrestling. Do not permit this to make either of you "chesty" and want to see who is the better. There are still many holds, breaks and blocks to practice. After you have completed the entire course, there will be plenty of time to have a real contest if you wish it. Until then, work together harmoniously, so that each can get the best results from your work.

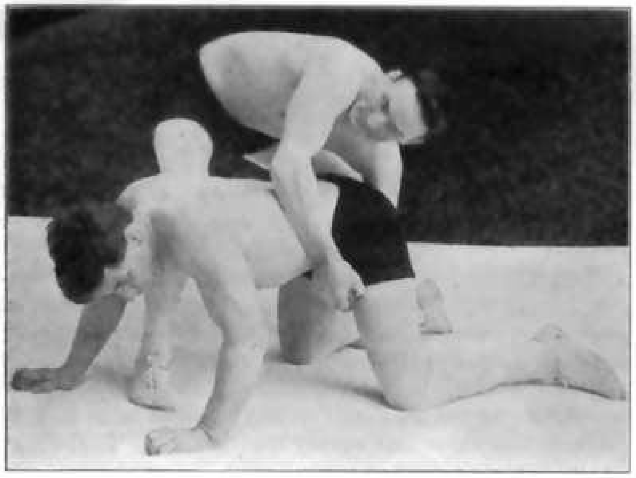


Plate 147—Crotch Lift.

When you are behind your opponent on the mat like Plate 169 in this book, there are a great variety of plans you may pursue.

Several of them have already been explained. Here is another one. Suddenly spring to your feet and secure the hold shown in Plate 147. From this position you can lift your opponent as shown in the following plate, or you are in a fine position to scissor your opponent. You can step across his body and scissor like that shown in Plate 151 or 153. When securing position like Plate 147, you must work quickly and unexpectedly in order to take your opponent by surprise.

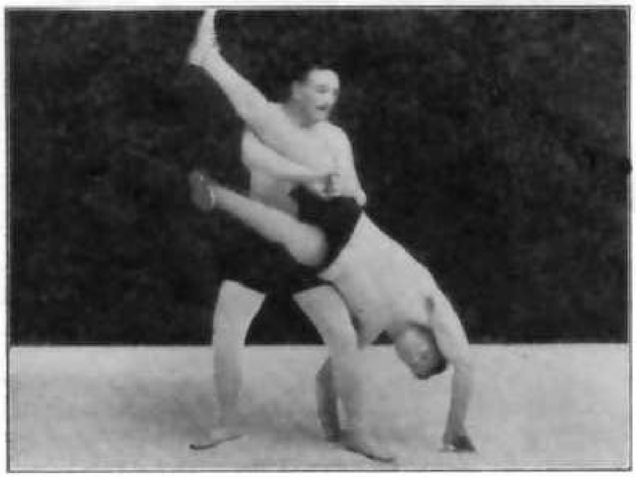


Plate 148—The Crotch Lift in Operation.

From this position shown in Plate 147 you quickly raise your opponent's legs from the floor, locking the leg you have hold of firmly across your chest with both hands and arms, as shown in Plate 148. Your opponent throws his hands to the mat in what is known as a HAND-STAND. From this position you rush him to the mat on his head and shoulders. His block will be to side roll quickly before you raise his legs from the floor or to grasp your leg with his arms and attempt to overbalance you, or to push your grip loose with his free foot.

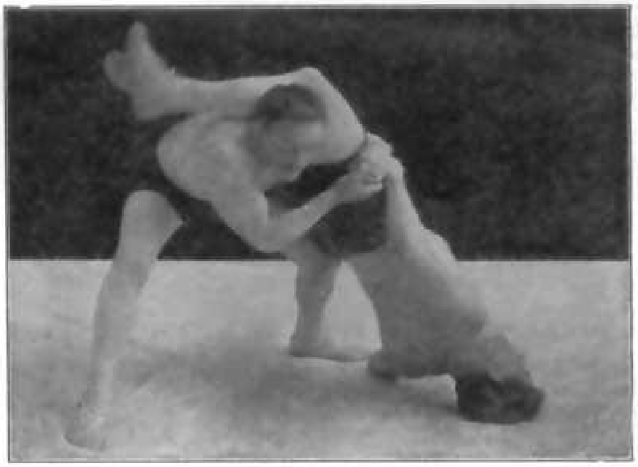


Plate 149—The Head-Stand Whirl.

Continuing from position shown in Plate 148, you lower your hold and grasp your opponent as shown in Plate 149, at the same time throwing his body quickly forward to overbalance him when you will get him on his head and elbow as shown above. You have thrown your body under his legs and have a strong hold that is almost impossible for him to break.

Note the strong position and fine outlines of Burns' legs and body in this plate. He is strongly braced to resist all actions against him.

About the only successful method your opponent can use in getting out of this position is the head whirl, which you should be prepared to stop.

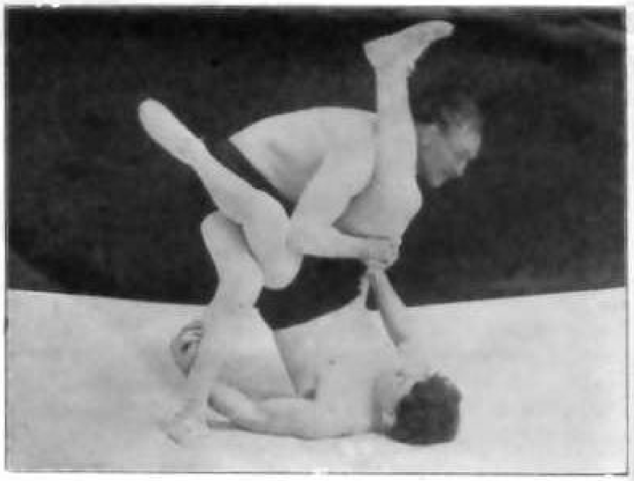


Plate 150—Fall Resulting From Above Positions.

From the position shown in Plate 149 you can bear dc on your opponent until you tire him out and force his shoulders to the mat.

If he starts to HEAD-WHIRL, it may be necessary for you to assume position shown in Plate 150, or you may be able to force your opponent to fall, directly from the position shown in Plate 148. In Plate 150 notice the position of Burns' legs and how he uses them to prevent the opponent's turning and getting away.

Extreme speed is, of course, necessary to secure the above fall just the same as it is in all wrestling movements.

It may also be necessary to change your hold to meet the changing position of your opponent.

Half-Nelson Hold With the Leg and Foot

There are many holds and assisting holds to be used with the legs and feet. For this reason a wrestler in training should include the development of the feet so that they are very active, quick and powerful. Even the toes should be trained for strength and movement.

When wrestling you can frequently spring across your opponent's body facing in either direction. If you face his head, you can secure the scissors hold shown in Plate 153, but if you face the rear you can scissor the body or if the opportunity presents, throw your leg under the arm and secure a half-Nelson with the foot, like that shown in Plate 151. Study this plate carefully and note the assisting hold that Burns has on the foot.

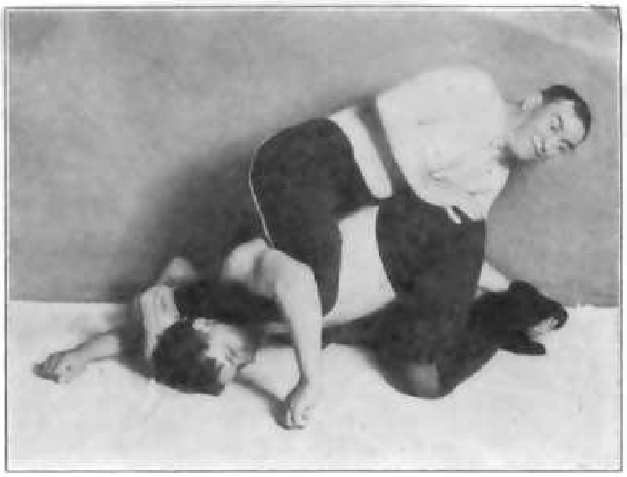


Plate 151—Half-Nelson Hold with the Leg and Foot. "Farmer" Burns Above. G. A. Stach Below.

Securing Fall From Position Shown in Plate 151

From the strong position shown in Plate 151, Burns throws his own body to the left, raising the opponent's foot, and at the same time forcing a half-Nelson hold with the leg. The leg is very powerful and you will be able to turn your opponent easily into the position shown in Plate 152. As the whirl is made, Burns changes holds with the left hand and secures hold on the opponent's right leg, and at the same time grasps opponent's left hand and scissors the shoulders firmly with both legs. Burns now has his opponent divided and barred across his own body. The opponent can turn neither to the right nor the left, on account of the dividing holds on opposite arm and foot and the chances are that he can bring the opponent's upper shoulder to the mat to a positive fall. There are many various holds that you can work out using the legs and feet.

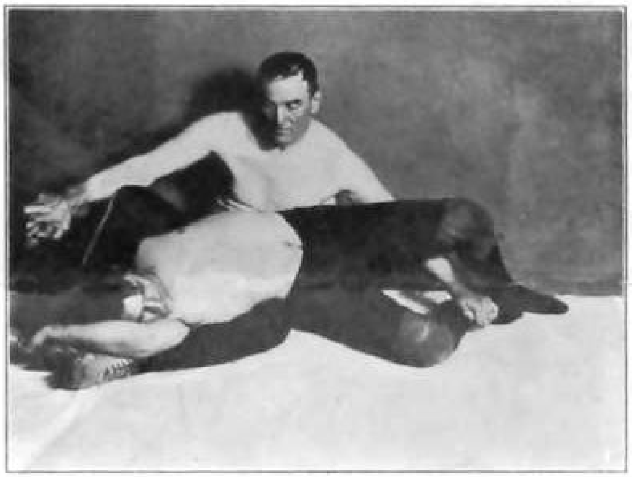


Plate 152—Using the Half-Nelson with Foot.

Scissors Body-Hold

When working behind opponent on the mat you can suddenly spring astride his body and throw both of your feet between his legs, forming a Scissor-Body-Hold like this picture. Burns has just secured this hold with a Bar-Nelson. With this combination he lunges forward and to the right, sliding the Bar-Nelson to a Half-Nelson, as shown in the following plate. The block for this hold is to draw your arms and legs together into what is called the Jack-Knife position illustrated by Farmer Burns' position in Plate 106, Book 3. This blocks your opponent from getting his legs around your body. In applying this hold, work fast and pull your opponent forward as quickly as possible to prevent his side-rolling or standing up with you.

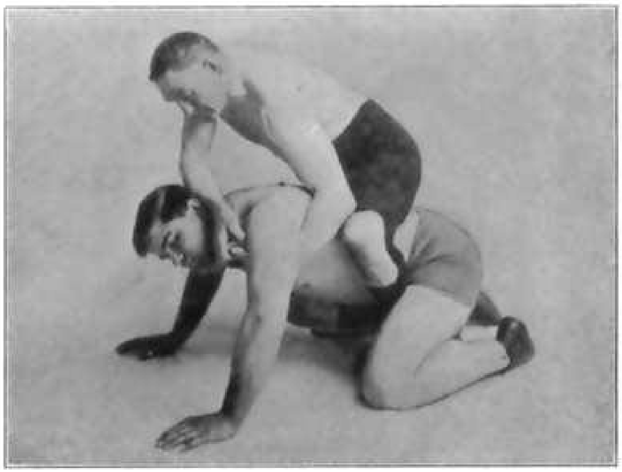


Plate 153—Scissors Body-Hold. Farmer Burns Above, Martin Plestina Below.

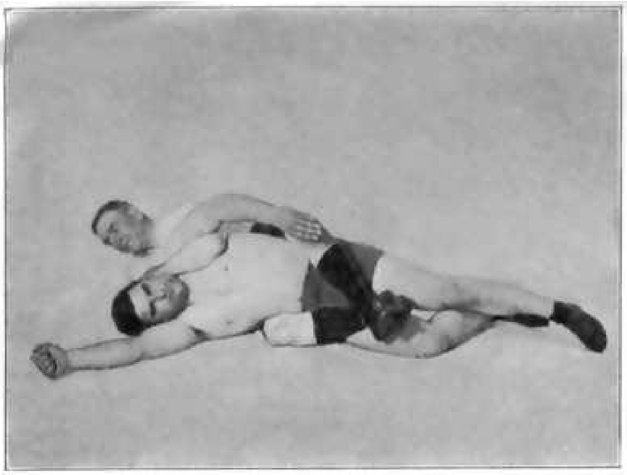


Plate 154—Operating the Body-Scissor and Half-Nelson Holds.

Operating the Body-Scissor and Half-Nelson Holds

Burns has here thrust his arm to a Half-Nelson. He is exerting great pressure on opponents ribs with the Scissors to make him lengthen out to a powerless position. It is then merely a matter of leverage to bring opponent's shoulders to the mat. Keep your body close to your opponent and remember the Scissor hold alone is of no value. It must be accompaned by a leverage hold of some kind to turn opponent to his shoulders. A fall can be obtained from the above position without changing the holds.

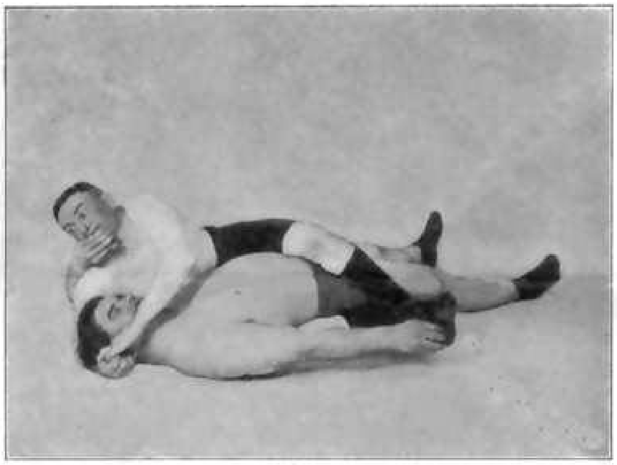


Plate 155—Securing Fall from Body-Scissors and Head-Chancery.

Securing Fall from Body-Scissors and Head-Chancery

This plate shows "Farmer" Burns with Body-Scissors and Head-Chancery. Plestina suddenly whipped his left arm back to obtain a Head-Chancery on Burns. By being "ON TIME," Burns blocked this effort, threw his right arm and shoulder in front of opponent's left arm, fastening the Head-Chancery and pulling opponent's head close to his body, obtaining a positive fall. Practice this for speed and accuracy. Note the hold Plestina has attempted on Burn's right foot. Had Burns crossed his LEFT FOOT over the RIGHT, Plestina could have pulled Burns' leg up quickly and broken the Scissor hold, making his get-a-away. Remember this point, as it is the proper way to cross the feet from this position.

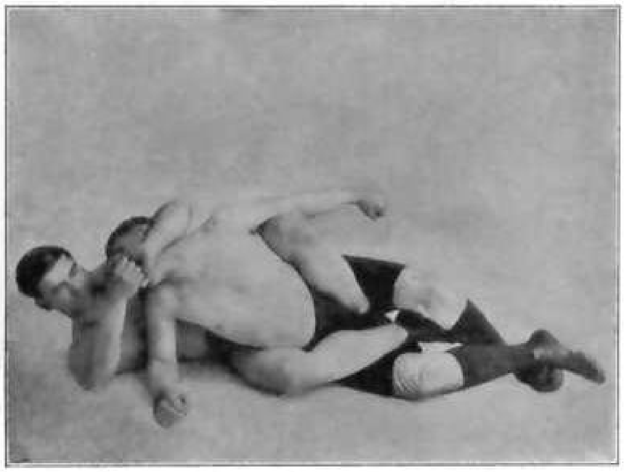


Plate 156—The Double Scissor Hold.

The Double Scissor-Hold

In this plate you will note Plestina has a Body-Scissor on Burns. But Burns also has a Scissor hold on opponent's feet, making the Double Scissors. Burns is exerting powerful pressure on opponent's right toe. The pain from this will force opponent to break his own hold to escape punishment. Burns has all the advantage in getting away. This is a great defense for the Body-Scissors if used at the proper time. Practice this with your companion until you can work it perfectly.

Break for Body-Scissor Hold

In Plate No. 156 note that in Scissor hold on Burns, the right leg was crossed on top of left. It is the wrong way when the bodies are in the position shown above in Plate 157. Burns is breaking the Scissors by pulling up on the right leg. Had the left leg been on top he could not do this, as he would be compelled to pull against a direct leg-push. This plate is introduced to show the RIGHT and WRONG way to use the Scissors hold from the above position, and how to break it when it is applied wrong. Working from the other side of the body, the RIGHT leg should be crossed on top of the LEFT.

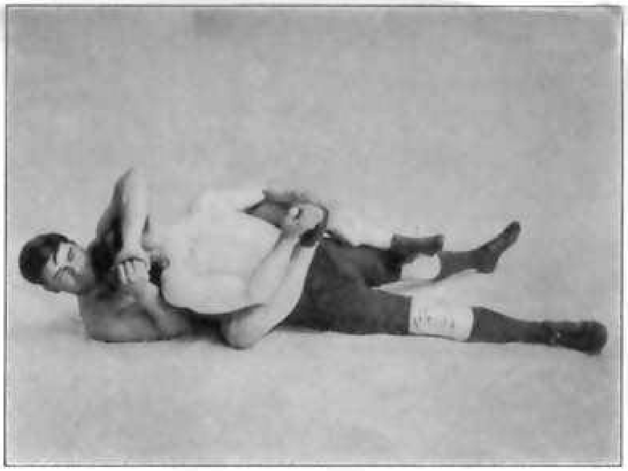


Plate 157—Break for Body-Scissor Hold.

Head-Scissors in Operation

This is a very valuable hold for obtaining a positive fall. It can be secured from a great number of positions. It is not difficult to obtain from positions such as are shown in the following plates: 62, 84, 86, 87, 88, 132, 133, 181, etc. When once fastened properly it is almost always good for a decided fall. After getting a Scissors on the head, grasp the wrist as shown in Plate 158 and bring the arm to full length and backwards, forcing opponents shoulders to the mat. Keep the Head-Scissor very tight. This hold is even better if the Scissor can be obtained on the head and arm together. From this position, on the head and right arm. This is an important hold and should be given a great deal of study and practice.

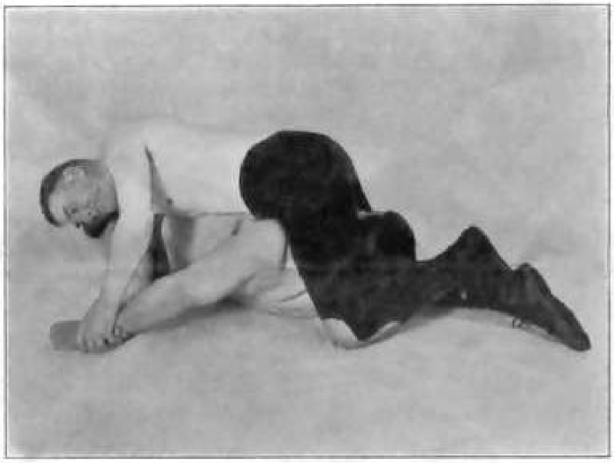


Plate 158—Showing Head-Scissors in Operation.

Block and Guard Against Chancery

This plate shows "Farmer" Burns' great guard against chancery hold. Note carefully that opponent has tried for chancery on Burns' neck, but Burns has blocked the hold by THROWING HIS SHOULDER UPWARDS against the side of his face. The opponent can do no damage, and Burns can throw his shoulder upwards and withdraw his head at his pleasure. This is a great trick and was invented by "Farmer" Burns. Practice it long and carefully, and it will prove very useful to you many times. Instead of being at a disadvantage, Burns really has the advantage, for he can make his attack from either in front or in the rear, to suit himself. If it were not for this block, Loch would have Burns in a bad position with a strong and positive chancery hold. The chancery depends for its efficiency on locking arm under the jaw, but Burns covers the jaw with his shoulder as shown in the plate.

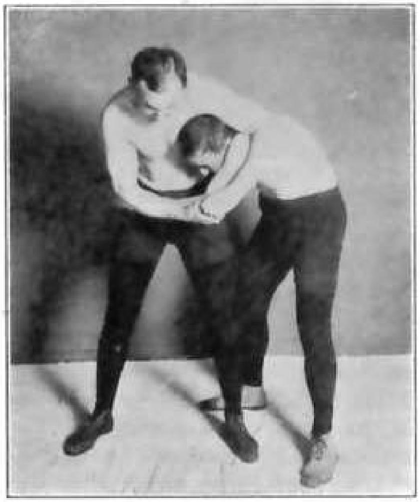


Plate 159—Block and Guard Against Chancery.

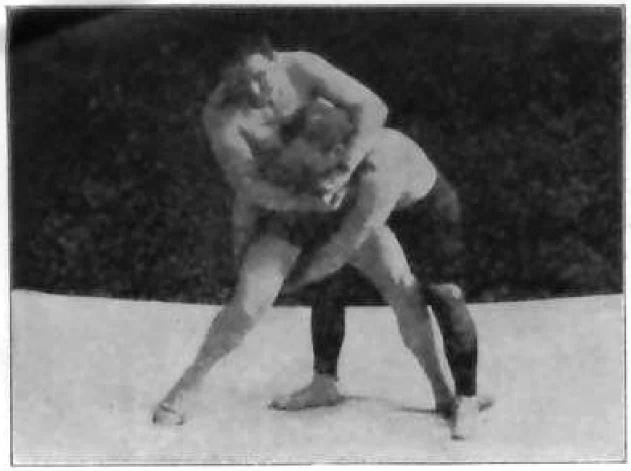


Plate 160—Further Leg Hold.

This plate is reintroduced to lead up to the position in Plate 161. This plate shows Beell with the cross-lock or further leg hold on Burns. This hold can be secured from the position shown on Plate 159, providing the chancery is blocked. From 159 Burns can throw his shoulders outward and force his head and shoulders under opponent's arm and grasp a cross-lock hold like Beell has, as in Plate 160. This hold can also frequently be secured when you rush for a get-behind, and if properly handled is very effective.

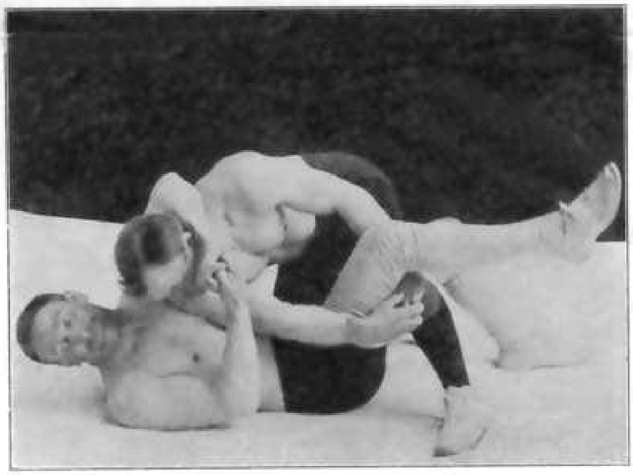


Plate 161—Fall From Cross-Lock Hold.

This illustrates the position in which Beell and Burns come to the mat from the hold shown in Plate 160. Beell throws Burns backwards over leg, and falls to the mat with him retaining his leg hold, and at the same time stepping between Burns' legs, which puts him in a position of tremendous advantage. As they strike the mat Burns secures chancery on Beell, but it is apt to be of little use for Beell with his cross-bar and leg hold has Burns in a nearly powerless position. By raising up on the leg and bearing down with his shoulder on Burns' chest, he has his work so divided that Burns can not turn in either direction. Go over this movement many times with your companion, for it is a great series of holds.

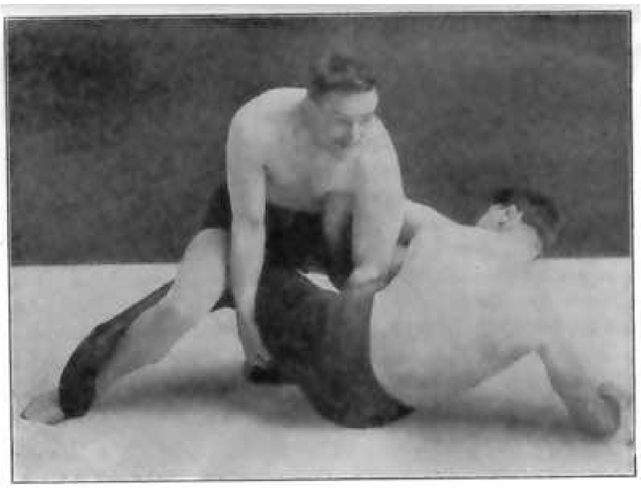


Plate 162—The Grape Vine and Leg Lock.

You can very frequently rush your opponent to the mat by a leg dive so that he will be sitting and resting on one elbow with you in front of him. In a case of this kind, instantly fasten on him the leg lock and try for a grape vine like Burns has in this plate. The grape vine is, of course, taken to prevent a side roll and your division of work, protects you in both ways and also prevents opponent from turning over to the right or left. Any movement that the opponent makes will further weaken his position and give Burns a greater advantage.

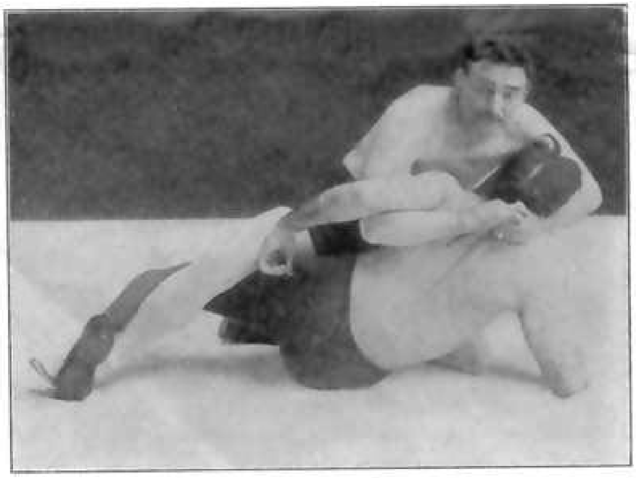


Plate 163—Opponent Powerless.

Resulting hold from position in Plate 162, where Burns has attempted to turn opponent on his shoulders, and in order to protect himself the opponent has withdrawn his left arm to protect his shoulders, but the instant he has raised his left arm to withdraw it, Burns breaks his leg hold and instantly throws his arms into the position in Plate 163 and firmly locks his hands back of opponent's head. The opponent is under complete control and all that is required to secure a fall is to lower opponent to the mat. The only chance the opponent has to get away is for Burns to work loosely and slowly or to offer some opening.

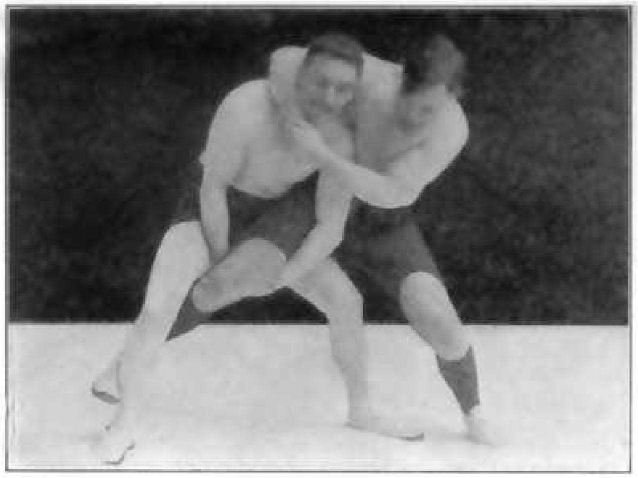


Plate 164—Leg Hold and Grape Vine.

This shows "Farmer" Burns on the left and Jack Tamisea on the right.

This illustrates a leg hold that "Farmer" Burns could have secured from his position in Plate 159 or in any similar positions.

As he grasps the leg, Tamisea throws a cross grape vine on Burns' further leg, to prevent going to the mat and at the same time throws chancery around Burns' neck, Burns, however, is in a strong position, at strong angles, while the opponent is off balance and unable to throw Burns backward Burns can probably step away from the grape vine, and will then have the opponent in a bad position, balanced on his left foot, and can follow up the hold, as shown below.

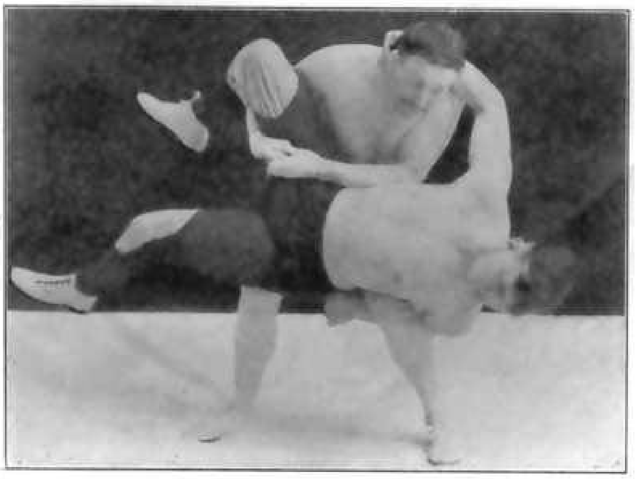


Plate 165—Leg Lift.

After breaking the grape vine shown above, Burns picked up opponent by right leg and prepared to lay him on the mat The opponent naturally retains his hold on Burns' neck and in order to save himself throws other arm around Burns' leg. Burns now raises opponent's leg high up to his shoulder and simply sits down on the mat and throws his legs forward, binding opponent's left arm to the mat and easily forces both shoulders down. This is another clever piece of work that requires much practice on your part.

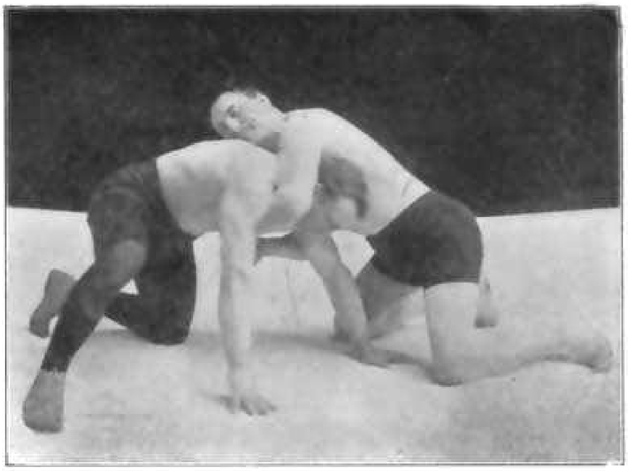


Plate 166—Burns and Beell in a Mixup.

Burns Has Opponent's Head and Arm in Chancery.

An opening for this hold is very frequent when skirmishing on the mat. This shows Burns with a reversed chancery on Fred Beell, and the following plate illustrated how Fred Beell gets behind "Farmer" Burns. Note very carefully that Beell is in a strong position and all angles of arms and legs are in proper form, giving him great strength in every direction. He is about ready to start a get-behind.

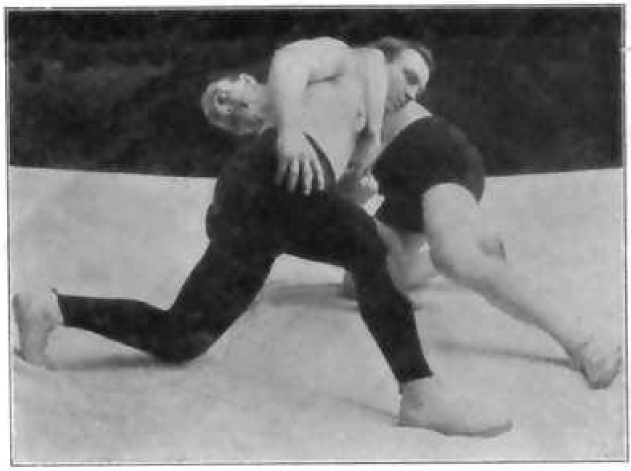


Plate 167.

This shows Beell in an attempt to get-behind. He has suddenly raised upward and by sheer force and strength throws Burns off his balance and although Burns is retaining his strong chancery hold, yet his weakened position does not prevent Beell from running around to the rear and as he passes further to the rear his leverage becomes greater and Burns is forced to break his hold. Observe that Beell is still strong in every angle.

Fred Beell is one of the greatest wrestlers in America, and is also square and clean in his work. He is one of the seven men that ever defeated Burns in a match. He won the American championship from Burns in Omaha in 1908.

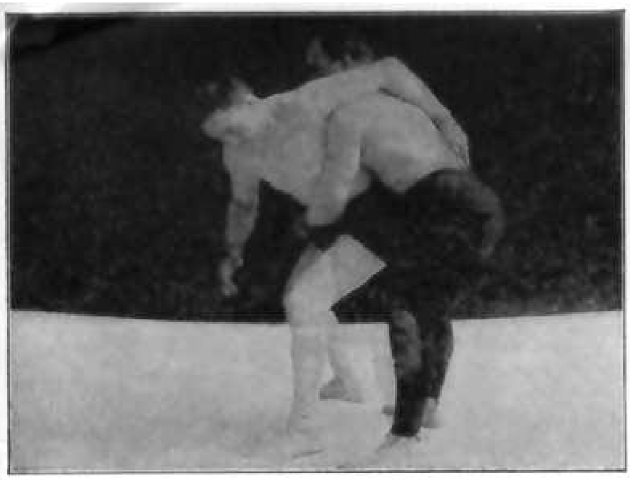


Plate 168—Standing Body Hold.

This is a combination of the movement shown in preceding plate. As Beell continued around "Farmer" Burns' body he worked fast and strong and attained this position before the "Farmer" could fuly recover his balance, and as he passed to the rear he secured the body hold shown above. Without hesitating an instant, he attempts to throw Burns on the mat. Burns resists, but watches carefully so that he will fall in a strong position, like that shown in Plate 169. You must learn to fall right when going to the mat.

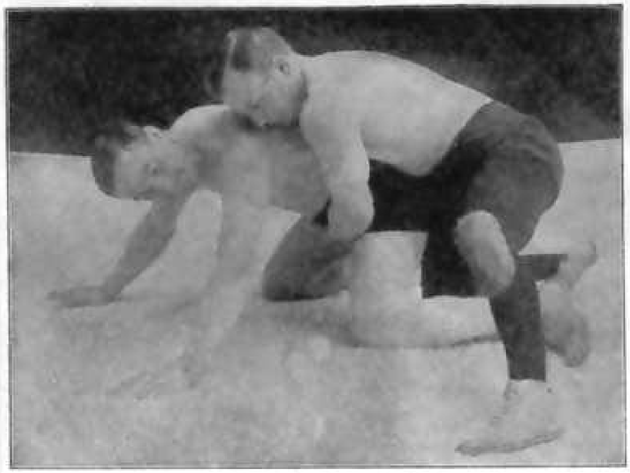


Plate 169—Behind on the Mat.

This plate was shown before, as No. 58, but is put in this series and could be introduced many times, as it is a very common position in wrestling. From this position many holds are attempted and worked out. While Beell seems to have an advantage, being behind the "Farmer," yet there is a very clever maneuver which Burns works from this position that very often secures a fall from his opponent. Beell has both arms around Burns' body and has right leg between Burns' legs. Burns is braced in every angle and ready for any mixup. He decided to try a side roll and the result is shown in the next plate.

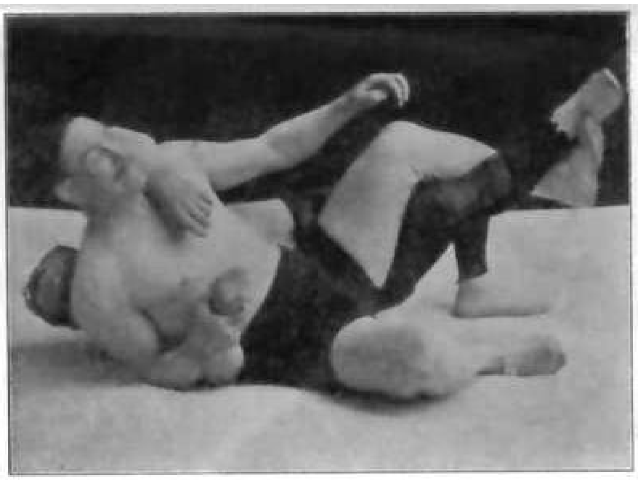


Plate 170—Burns Secures Fall by Clever Work.

Burns suddenly raises slightly and grasps both of opponent's wrists tightly, and at the same time throws grape vine on opponent's left leg. The instant he grasps the wrists and forms the grape vine, he rolls suddenly to his left, keeping a vise-like grip on both opponent's wrists. Without hesitating a second he continues to roll until opponent is on his back and Burns is lying with his back on the opponent's chest, firmly holding him to the mat.

This is a splendid piece of work and I urge you to practice it by the hour. There is no work in wrestling that must be done quicker and nothing that is a greater surprise to the opponent, for he considers himself pretty safe, when you are the under man.

Like all plans in wrestling, it may go wrong, but it is one of the many possibilities, especially when tried on an amateur who has not had much experience

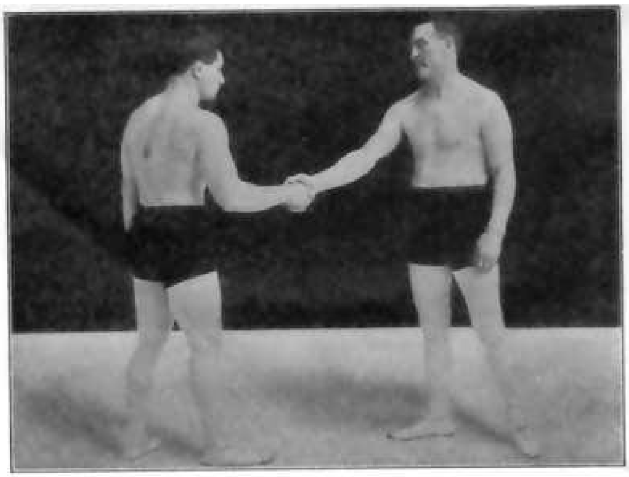


Plate 171—Oscar Wassom and "Farmer" Burns Shaking Hands Before One of Their Contests.

This plate is shown at this time merely to remind you of the fact that it is customary before all wrestling matches for the opponents to meet in the center of the ring and shake hands, after which they retire to their own corners. When the referee calls time, both opponents rush to the center of the mat and commence wrestling. It is not necessary to shake hands after the call of time. It is also customary to shake hands after a fall, and a refusal to do so on the part of either contestant is very ungentlemanly, even if the opponent should have been unfair during the contest.

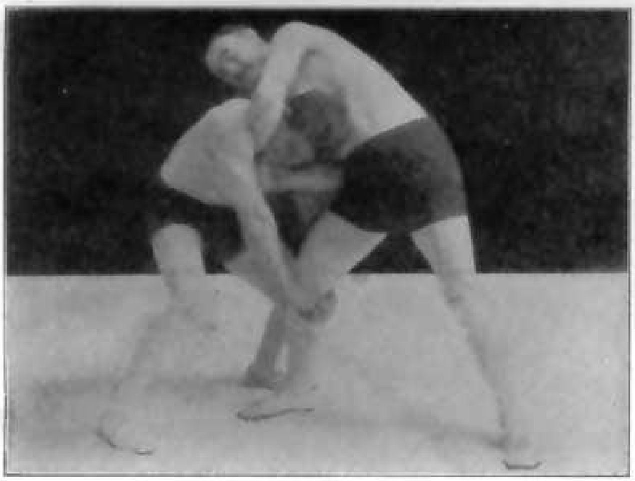


Plate 172—Burns Breaking Wassom's Leg Hold.

I have shown you a variety of leg dives, leg holds, etc., because they are used so frequently and effectively. It is just as necessary to know the blocks for leg holds, as it is necessary to know how to secure the leg holds themselves. In this instance Wassom has secured a fine leg hold, but Burns has blocked the same by catching opponent's jaws with both arms and twisting upward. Burns has wonderful leverage on the head and neck in this hold and can make the hold so painful that the opponent will drop the leg. Be very careful in using this block so the throat will be free, for all strangle holds are barred in fair wrestling. You must be absolutely on time in order to secure this head hold.

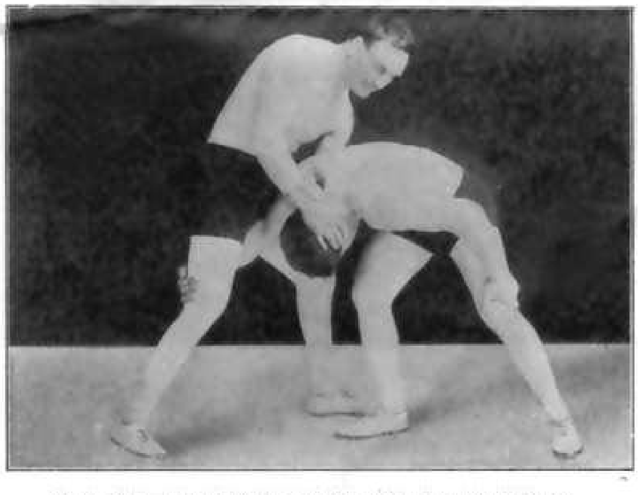


Plate 173—Breaking Leg Hold with Quarter-Nelson.

This illustrates another leg hold that has been effectively blocked by "Farmer" Burns. The opponent has made a dive with his right arm for Burns' right leg and as he passed downward his arm was well out from his body, making it very easy for Burns to slip his left hand under opponent's right arm. Burns then throws his right hand on top of opponent's head and grasps his own right wrist with his left hand, forming a very decisive and effective front quarter-Nelson. With this hold he works himself loose from the leg hold and at the same time has a powerful hold on opponent and can rush him to the mat.

Be sure to remember that a blocked hold usually changes the advantage from the man on the offensive to the defendant. Therefore, study blocks just as much as any other object in wrestling.

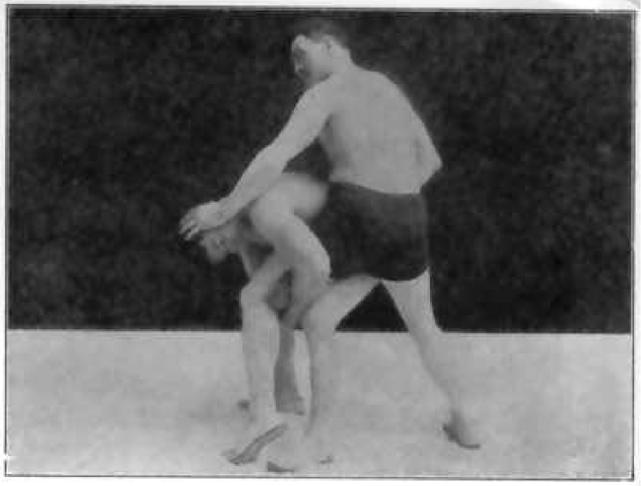


Plate 174—Breaking Reverse Leg Hold.

Burns has worked a get-behind on Wassom, but as he passed to the rear Wassom secures a very powerful leg hold. This leg hold could be secured by Burns in Plate 168, if Beell was a little behind time.

After Wassom has the above hold on Burns, expecting to tumble him backwards, Burns makes a block with his hand on the side of opponent's head, forcing downward and sidewise with all his strength. This breaks the power in Wassom's hold and Wassom will, no doubt, release the leg in order to recover his balance. At the instant he releases the hold Burns will secure crotch hold, and this is another example where the blocking of the hold secures a decided advantage, for after a hold is blocked on your opponent, the opponent is usually in a weak position.

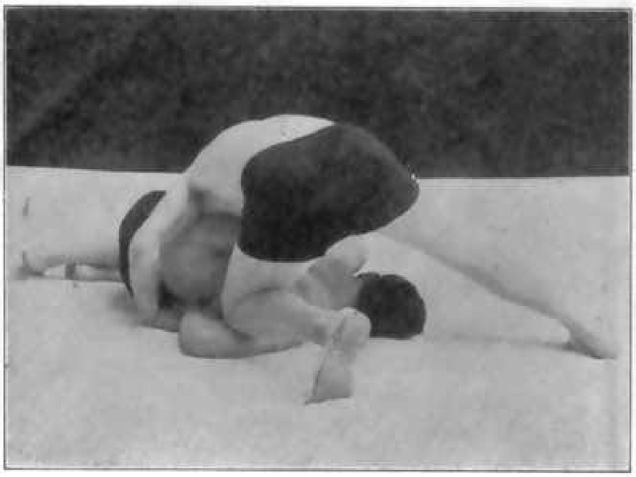


Plate 175—Under Bar Lock.

You must study this plate very carefully in order to clearly understand it. Burns has been trying for a hammerlock, but opponent has resisted by locking his right arm up the back. Burns suddenly whirls and springs into the position shown in the plate. He places his knee on opponent's arm and grasps opponent's wrists, making a severe and wonderful bar. He will watch for an opening and hook his right arm under opponent's left arm and can then whirl the opponent over to the left and to a decided fall.

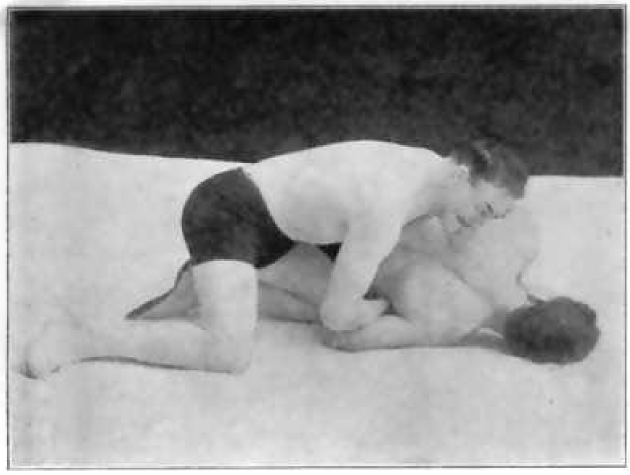


Plate 176—Another Bar Lock and Wrist Hold.

Burns has hold with right hand on opponent's right wrist, bending it to a bar and with his left hand he has opponent's left wrist firmly grasped. If possible, he would work opponent's right arm to a hammerlock, but the chances are that the opponent can prevent this, but Burns will divide opponent's attention and while working on the right arm, he will suddenly hook his left arm under opponent's left arm and swing him to the right, as he will have a powerful leverage the opponent cannot resist successfully. His hold will be so well divided that the opponent can turn neither to the right nor left, and the chances are good for a fine fall.

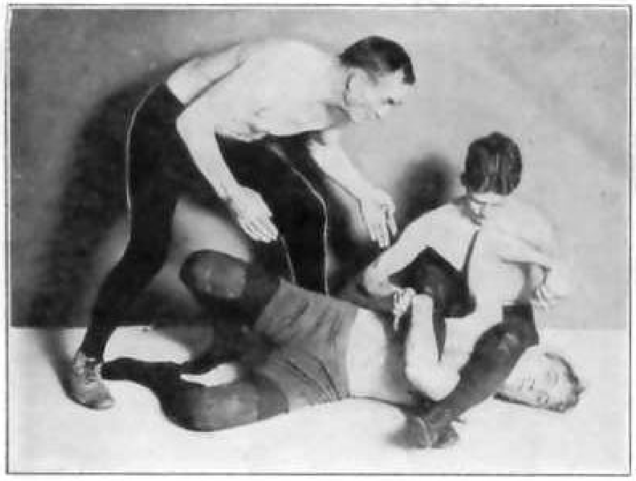


Plate 177—"Farmer" Burns Teaching Complicated Hold. Vernie Breedlove Above, Jack Tolliver Below.

This hold shows a scissor on both arms over the neck and chest with a bar hold on each arm. In a quick mixup it is quite possible to secure the scissor hold on both arms and if you should ever secure the hold, by all means undertake to get a bar arm hold also, for it places your opponent in a powerless position and insures a decisive fall. There is no definite plan leading up to this hold, but it is one of the many holds you can use when the opportunity presents, during a fast mixup on the mat. There is no practical defense against this hold when it is once secured, therefore, should be blocked early in the game.

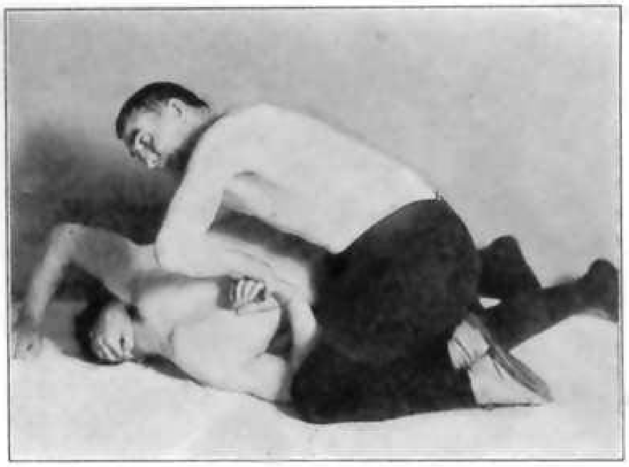
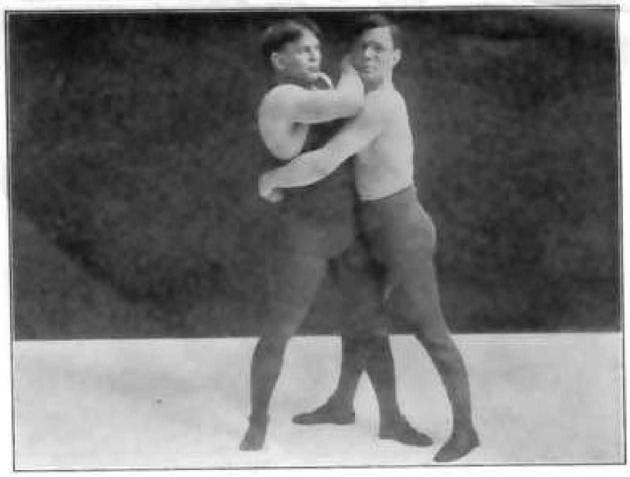


Plate 178—Further Half-Nelson, Bar-Hammer-Lock, and Double Knee Grip on Arm.

Make a careful study of this plate, for it contains some points of special value. Note that the forearm is gripped with the legs and that the wrist is also barred, making a double bar. Burns has the elbow firmly gripped between his two knees, making it impossible for the opponent to get either to right or left or up or down. There are but a few holds in wrestling which are as powerful and effective as this one, and when you can fix this combination on your man, the best thing he can do is to roll over gracefully and quit, for you can punish him to the extreme limit and he should know that his resistance will do little good.



Gotch Breaking Back Hold

This plate shows Frank Gotch on the left breaking a powerful back hold which the wrestler Asbell has secured from a standing position. Gotch turns slightly to one side and throws his right arm and right hand and forearm across opponent's jaw and chin. He now has a powerful leverage and by exerting his strength will twist opponent's head sharply to the left and thus force the opponent to give up his back body hold. Gotch is very powerful and has no difficulty in getting away from such holds. Take this position with your practicing partner and work on it until you can perform the positions fast and accurate. It is needless for me to repeat that all of this defense must be made absolutely on time and with great rapidity.

Grape Vine and Cross-Lock Hold

Best Block for Flying Mare.

"Farmer" Burns has undertaken to throw his opponent over his shoulder. He has secured this arm hold when opponent starts for the rear or when Burns himself is operating the flying mare, which is explained in Book IV. You have already practiced this flying mare until you know how it is handled and I wish you would now practice this grape vine hold carefully. If when your opponent attempts to throw you over hi shead you can fix this double grape vine, as shown in the above plate, you have him blocked, for if he should continue the movement, he will himself fall forward and give you the advantage.

The proper thing for the under man to do now, is to fall backward and bring his opponent on his side and shoulders. If Burns retains his strong arm hold when he goes to the mat he may be able to secure a fall at once. This work is exceedingly fast and in order to secure the grape vine you must be absolutely on time.

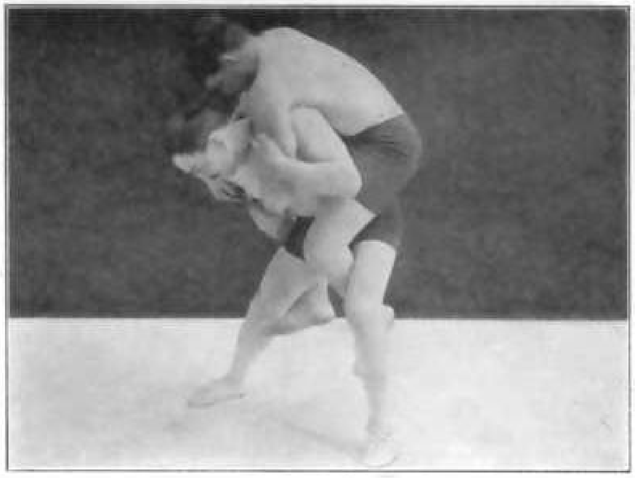


Plate 180—Grape Vine and Cross-lock Hold.

Three-Quarter Nelson Under the Arms

This Nelson hold is secured with both of your hands under opponent's arms and both of your arms working from the same side. The great advantage derived from this hold is the fact that you are not counteracting any of your own strength and power. One of the great secrets of wrestling is to make every ounce of strength count and to prevent any hold in which one part of your own body will work against the other.

Note closely the position of "Farmer" Burns' chin and also the position of his entire body, which is firm and strong in every angle. By operating the Nelson quickly and pushing with the chin, the opponent is whirled to his shoulders.

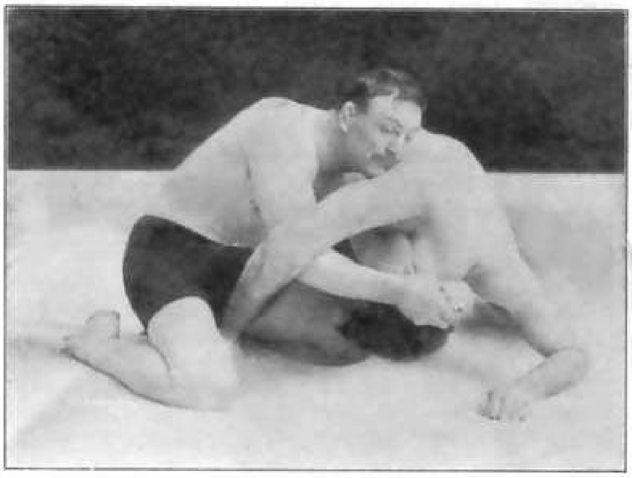


Plate 181—Three-quarter Nelson Under the Arms.

Operating Further Half-Nelson

I neglected to point out fully the great value of the further half-Nelson, when I was describing the various Nelson holds in Book II.

This plate will show you clearly how "Farmer" Burns secures a further half-Nelson that will enable him with one swing to bring his opponent to his shoulders. In order to work this hold with great effectiveness, you should have the opponent's left arm on the outside of your body and grasp him by the wrist with your left hand, or in some other way lock him so that he can not get it free. From this position Burns throws his own body suddenly to the left and whirls the opponent with him. This forces the opponent's feet into the air and across Burns' own body, but nothing can prevent the two shoulders of the opponent going to the mat, providing the left arm is looked after carefully and no loose movement or "play" is given the opponent for a single instant. Go over this fall with your practicing companion until you know every detail about it.

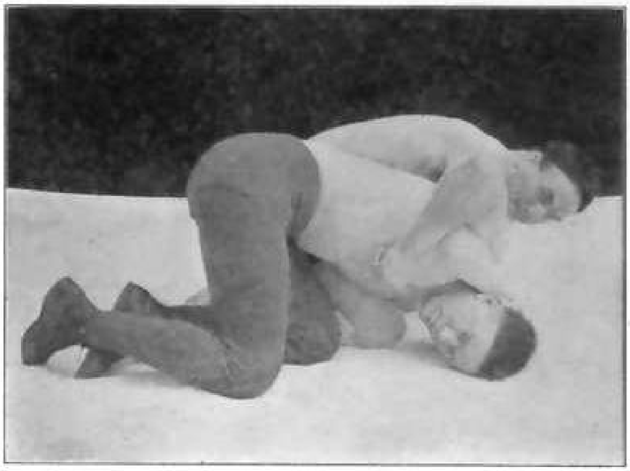


Plate 182—Further Half-Nelson.

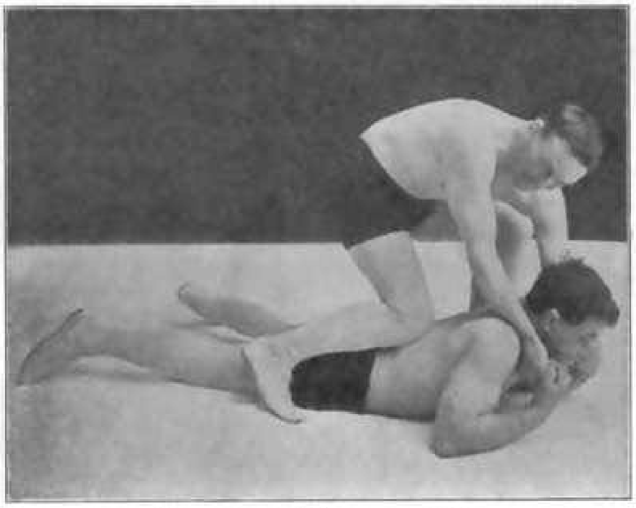


Plate 183—Breaking Face Hold.

Breaking Face Hold When Opponent Lies Face Down on the Mat

Sometimes in wrestling your opponent will turn on the mat face and stomach down, and you will find it very difficult to move him from the position. One of the best ways is to spring on the opponent and place your knee over the kidneys and to lock both hands across his forehead or face. By pulling on the face and pressing down on the back, the opponent will gladly change his position. Plate 183 shows opponent breaking the face hold by grasping both hands and suddenly jerking them away. You can prevent this by locking the fingers in such a way as to cover all fingers and thumbs ends. This lock is explained in the next book of lessons.

If from the above position your opponent should raise to his hands and knees, you could grape vine him as explained in Plate 153.

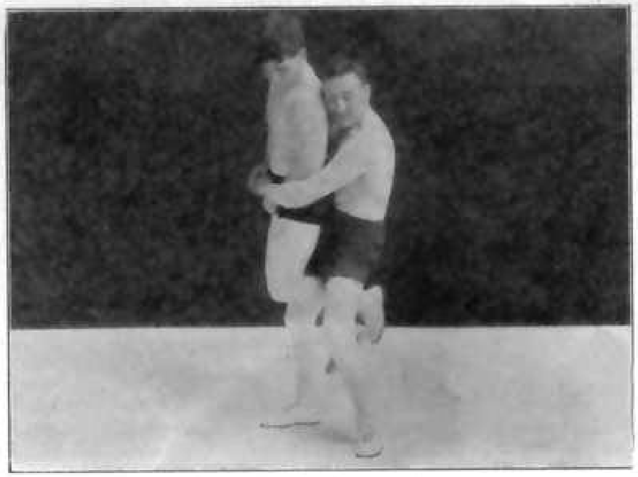
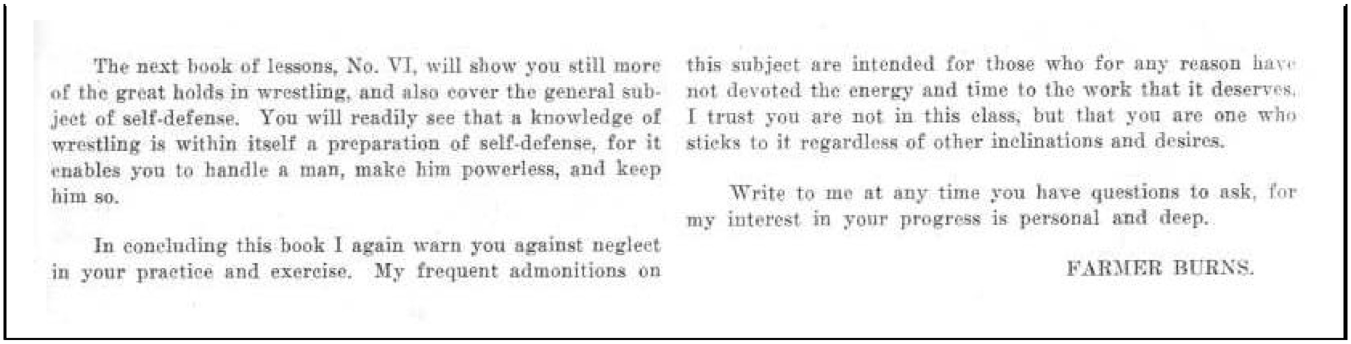


Plate 184—Waist Hold and Grape Vine.

Waist Hold and Grape Vine

This plate illustrates the method in which the waist hold may be stopped to some extent, by the grape vine on the leg. "Farmer" Burns after securing a waist hold, locking both of opponent's arms to his side, has lifted him bodily with the intent of throwing him to the mat. The opponent suddenly grape vines one leg. While this does not prevent him being thrown to the mat, it places him in a position to offer resistance as soon as both men reach the mat. This is the only defense against such a waist hold, and while it may not be very effective, it offers the opponent a chance to make some defense and a possible break-away during the ensuing mixup.



The next book of lessons, No. VI, will show you still more of the great holds in wrestling, and also cover the general subject of self-defense. You will readily see that a knowledge of wrestling is within itself a preparation of self-defense, for it enables you to handle a man, make him powerless, and keep him so.

In concluding this book I again warn you against neglect in your practice and exercise. My frequent admonitions on this subject are intended for those who for any reason have not devoted the energy and time to the work that it deserves. I trust you are not in this class, but that you are one who sticks to it regardless of other inclinations and desires.

Write to me at any time you have questions to ask, for my interest in your progress is personal and deep.

FARMER BURNS.

Book #6 is currently being sourced. It will be added when found.

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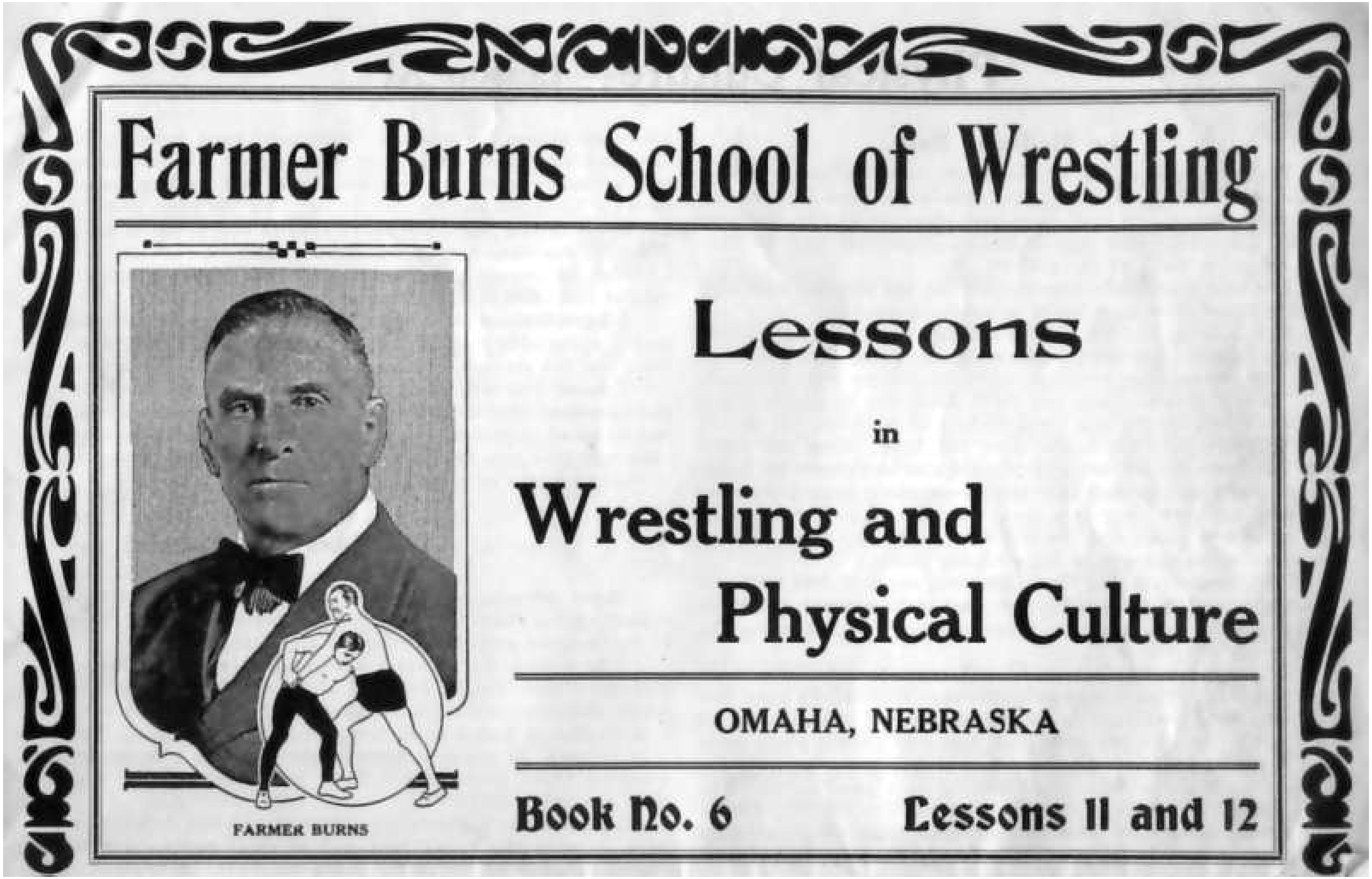


Farmer Burns School of Wrestling

FARMER BURNS

Lessons

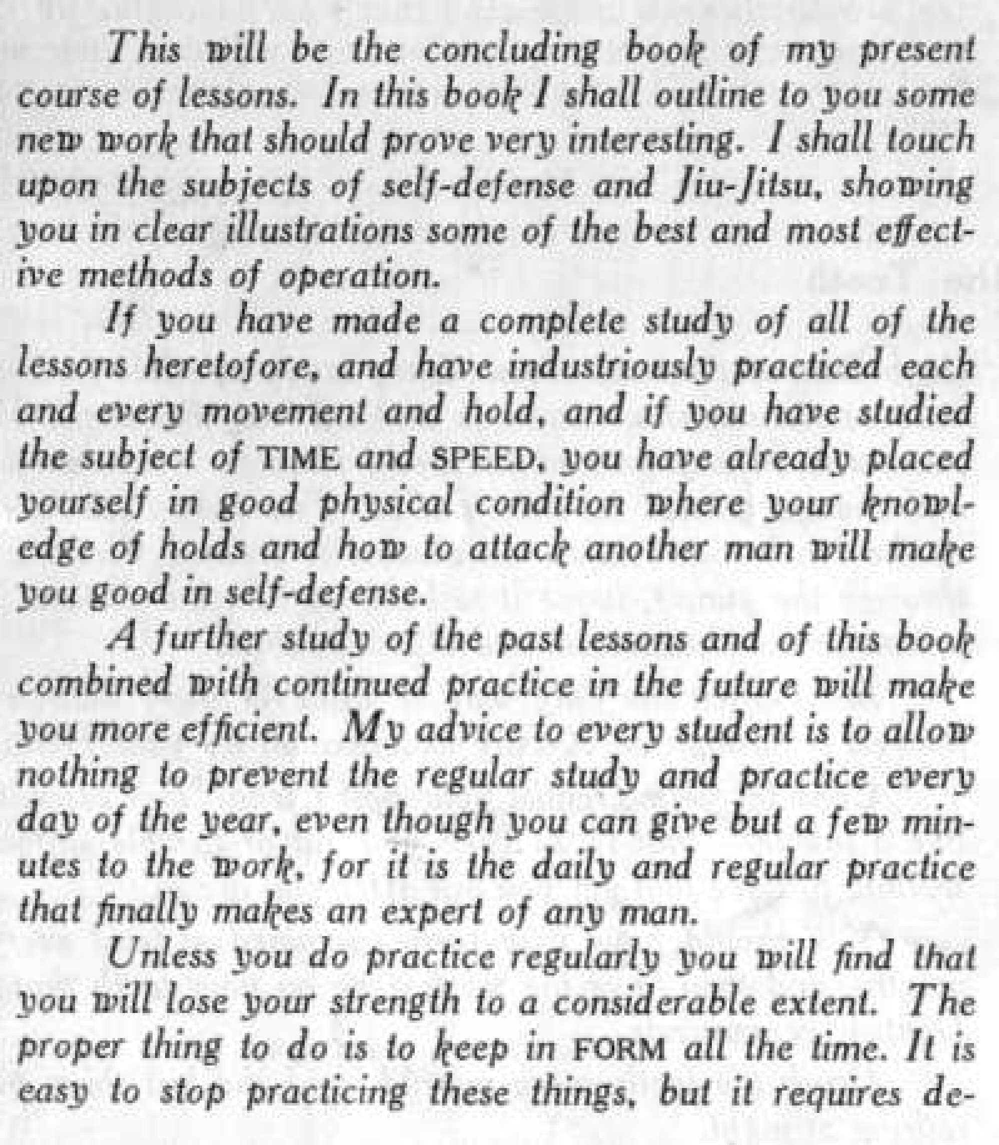
in

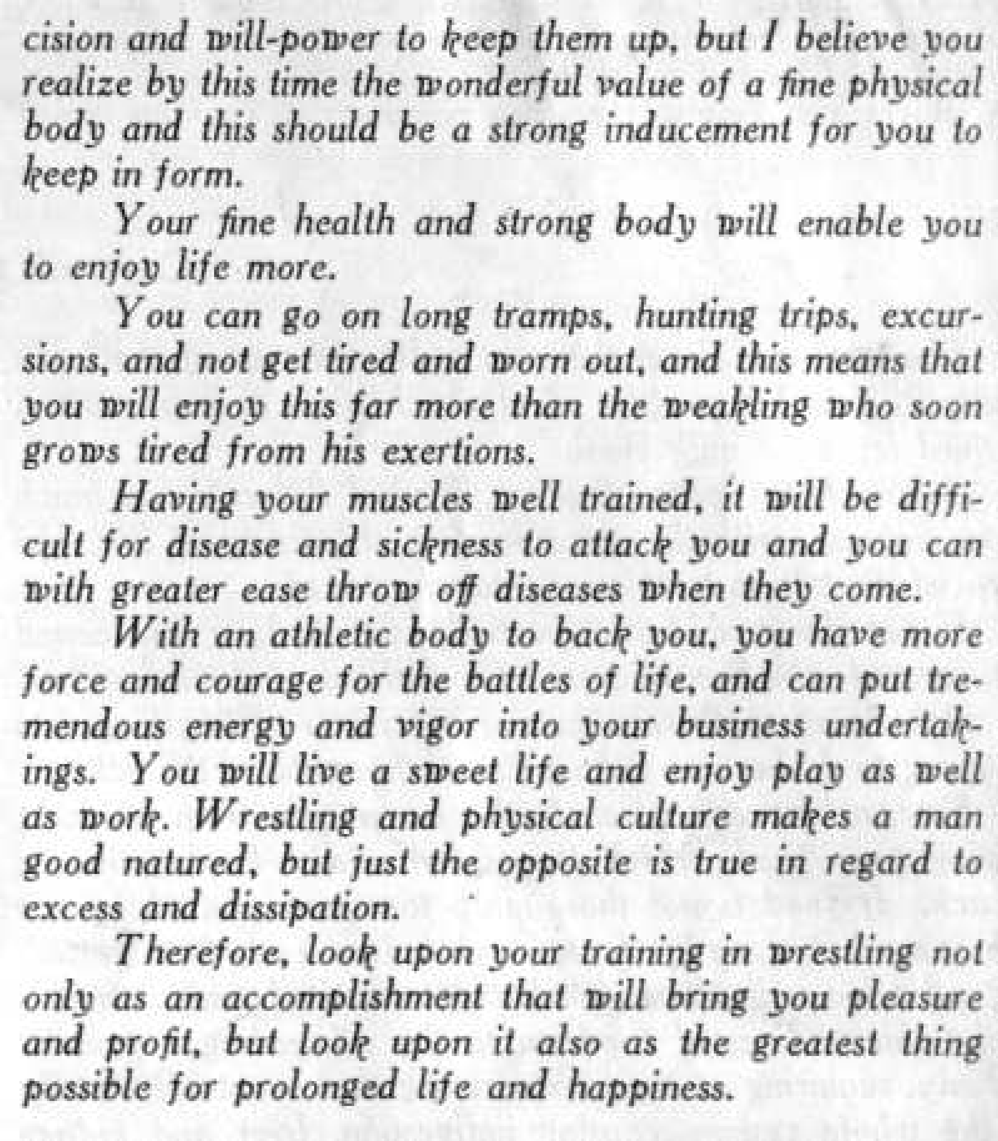
Wrestling and Physical Culture

OMAHA, NEBRASKA

Book No. 6 **Lessons 11 and 12**

General Remarks





This will be the concluding book of my present course of lessons. In this book I shall outline to you some new work that should prove very interesting. I shall touch upon the subjects of self-defense and Jiu-Jitsu, showing you in clear illustrations some of the best and most effective methods of operation.

If you have made a complete study of all of the lessons heretofore, and have industriously practiced each and every movement and hold, and if you have studied the subject of TIME *and* SPEED, *you have already placed yourself in good physical condition where your knowledge of holds and how to attack another man will make you good in self-defense.*

A further study of the past lessons and of this book combined with continued practice in the future will make you more efficient. My advice to every student is to allow nothing to prevent the regular study and practice every day of the year, even though you can give but a few minutes to the work, for it is the daily and regular practice that finally makes an expert of any man.

Unless you do practice regularly you will find that you will lose your strength to a considerable extent. The proper thing to do is to keep in FORM *all the time. It is easy to stop practicing these things, but it requires decision and will-power to keep them up, but I believe you realize by this time the wonderful value of a fine physical body and this should be a strong inducement for you to keep in form.*

Your fine health and strong body will enable you to enjoy life more.

You can go on long tramps, hunting trips, excursions, and not get tired and worn out, and this means that you will enjoy this far more than the weakling who soon grows tired from his exertions.

Having your muscles well trained, it will be difficult for disease and sickness to attack you and you can with greater ease throw off diseases when they come.

With an athletic body to back you, you have more force and courage for the battles of life, and can put tremendous energy and vigor into your business undertakings. You will live a sweet life and enjoy play as well as work. Wrestling and physical culture makes a man good natured, but just the opposite is true in regard to excess and dissipation.

Therefore, look upon your training in wrestling not only as an accomplishment that will bring you pleasure and profit, but look upon it also as the greatest thing possible for prolonged life and happiness.

Physical Culture—Lesson XI

The Medicine Ball

Perhaps some of my students are not familiar with the Medicine Ball. It is a ball that has been used in training during recent years and from my observations in training camps, I have decided that it has an important part to play in the routine work of the athlete.

The ball is specially constructed for the purpose and may be purchased from any dealer in sporting goods.

It is a large leather ball of considerable weight, yet soft enough to avoid hurting or damaging the contestants.

Two persons are required when exercising with the ball. It is merely thrown back and forth from one to another, but is thrown and caught in a great variety of positions. It should be thrown with both hands over the head, from the right side and from the left side. It should also be thrown by bending forward and forcing it to your companion from a position far back between your own legs. It can also be thrown with the right arm alone and the left arm alone, and from various positions when you are sitting or lying down.

The person catching the ball should catch it first with the right arm and then with the left and make special efforts to exercise as much as possible, while catching and returning the ball to his companion.

If you have never worked out with the medicine ball, you will think from this description that it is child's play, but let me assure you that if you have devoted ten minutes to fast work with the medicine ball, you will change your mind and readily appreciate the fact that it is a great exercise for limbering up the muscles and working up a good sweat. The ball is a little expensive, costing from $5.00 to $10.00, depending on the quality. I do not insist upon my students making this expenditure, but if you feel inclined to do so, you will find the investment a wise one.

above all others for which I recommend rope jumping is the fast and easy foot work that it develops. It teaches speed and accuracy with the feet and legs, just as bag punching does for the arms and hands. In jumping the rope, you should not stand in one place, but move around and jump in as many different positions as you can figure out.

For improving speed and wind you should jump at the rate of from 300 to 500 jumps per minute.

I have trained some of the greatest boxers in the country and I invariably require them to punch the bag, jump the rope, use the medicine ball and do a great deal of running.

I know you will think that you do not have time for all the exercises that I have recommended. Of course, you can not do all of them every day, but a program should be adopted that will give you the work in rotation, so that every part of it comes up two or more times every week.

Jumping the Rope

This is another exercise that we know from childhood, yet if practiced systematically, it does wonders for the athlete in training. I do not think there is much value to the exercises unless you follow them up regularly. The one point

The Vibrator

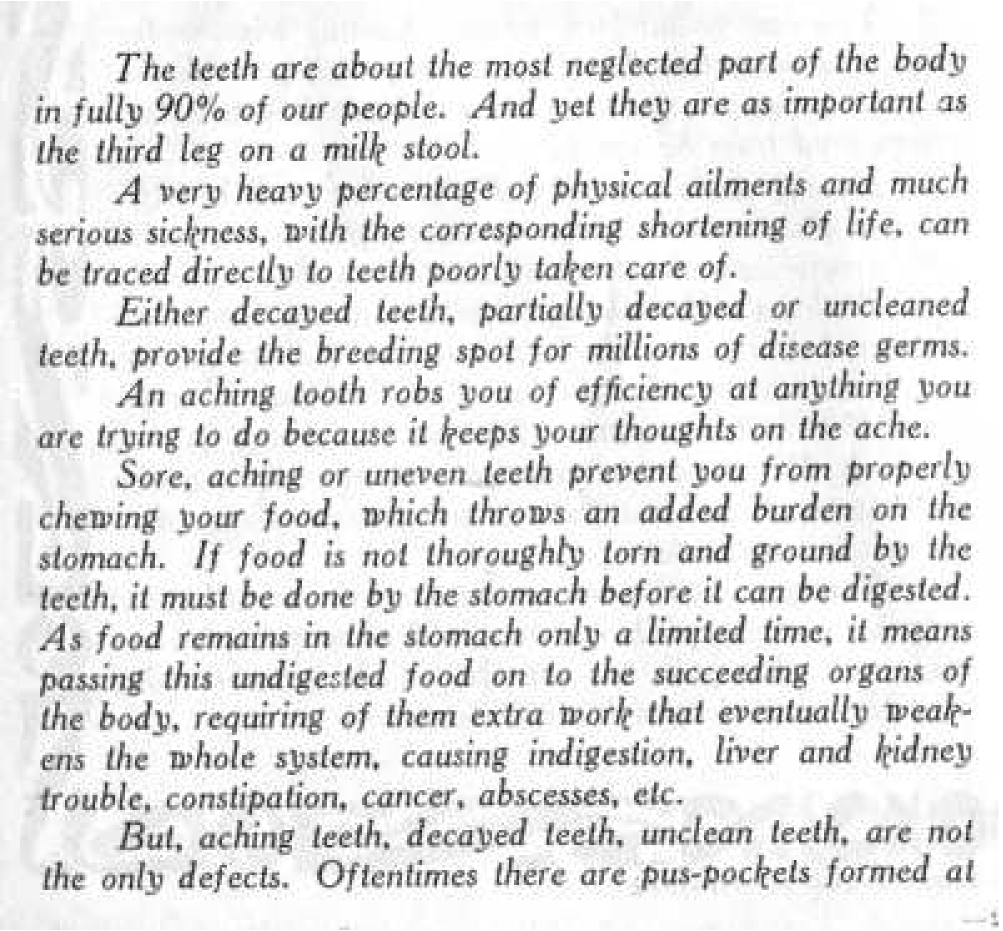
Many persons ask me and write to me for my opinion regarding the value of the electric vibrator in the development of the muscles and in training for physical culture.

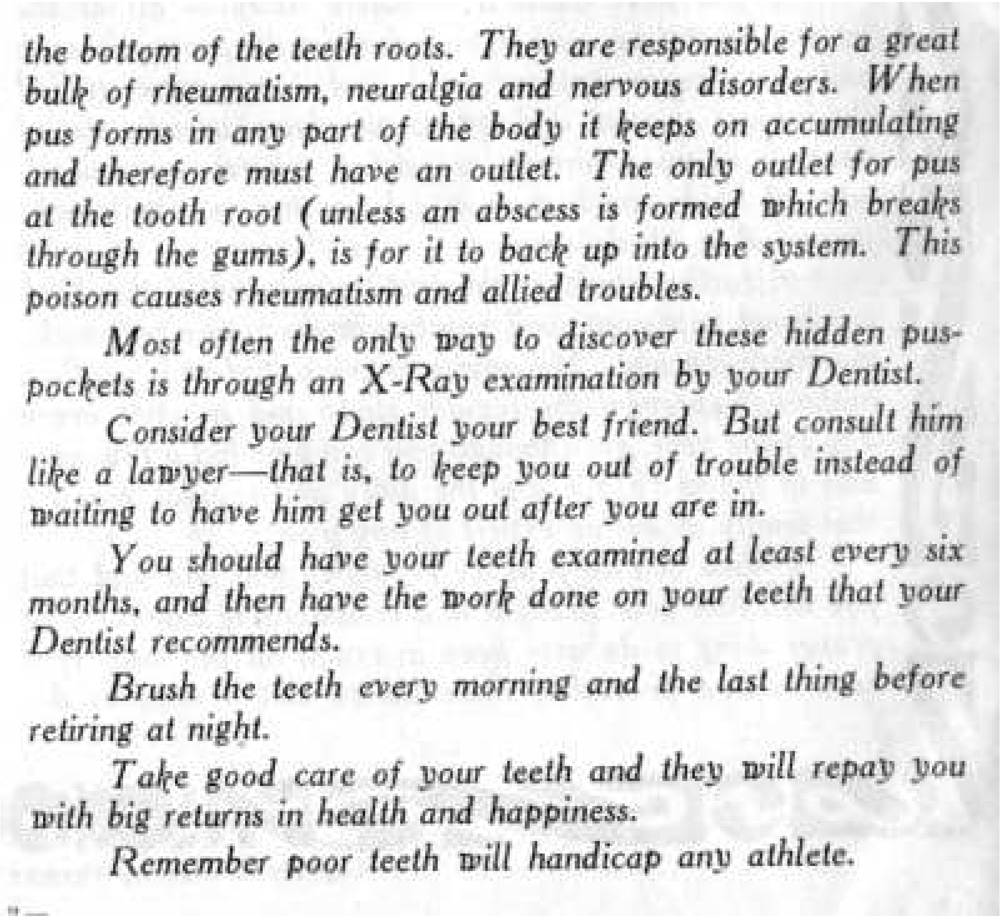
I have seen the vibrator used and have used it myself in training Frank Gotch, James J. Jeffries and other noted athletes. After giving the instrument a trial I came to the conclusion that it had a good many points in its favor. I think it is valuable in physical culture work for the purpose of developing those parts of the body which seem to be weaker than general average.

The vibrator agitates the skin and to some depth into the flesh, causing the blood to flow into these parts. I think it tends to loosen the muscles and cause them to become more elastic and pliable. In addition to this I understand it is valuable for use in cases of headache, nervousness and indigestion.

While I do not insist upon my students having the vibrator, I want them to understand that I am favorable to its use and those who feel they can afford one will find their money well invested. The vibrator takes the place of an expert masseur.

Care of the Teeth





The teeth are about the most neglected part of the body in fully 90% of our people. And yet they are as important as the third leg on a milk stool.

A very heavy percentage of physical ailments and much serious sickness, with the corresponding shortening of life, can be traced directly to teeth poorly taken care of.

Either decayed teeth, partially decayed or uncleaned teeth, provide the breeding spot for millions of disease germs.

An aching tooth robs you of efficiency at anything you are trying to do because it keeps your thoughts on the ache.

Sore, aching or uneven teeth prevent you from properly chewing your food, which throws an added burden on the stomach. If food is not thoroughly torn and ground by the teeth, it must be done by the stomach before it can be digested. As food remains in the stomach only a limited time, it means passing this undigested food on to the succeeding organs of the body, requiring of them extra work that eventually weakens the whole system, causing indigestion, liver and kidney trouble, constipation, cancer, abscesses, etc.

But, aching teeth, decayed teeth, unclean teeth, are not the only defects. Oftentimes there are pus-pockets formed at the bottom of the teeth roots. They are responsible for a great bulk of rheumatism, neuralgia and nervous disorders. When pus forms in any part of the body it keeps on accumulating and therefore must have an outlet. The only outlet for pus at the tooth root (unless an abscess is formed which breaks through the gums), is for it to back up into the system. This poison causes rheumatism and allied troubles.

Most often the only way to discover these hidden pus-pockets is through an X-Ray examination by your Dentist.

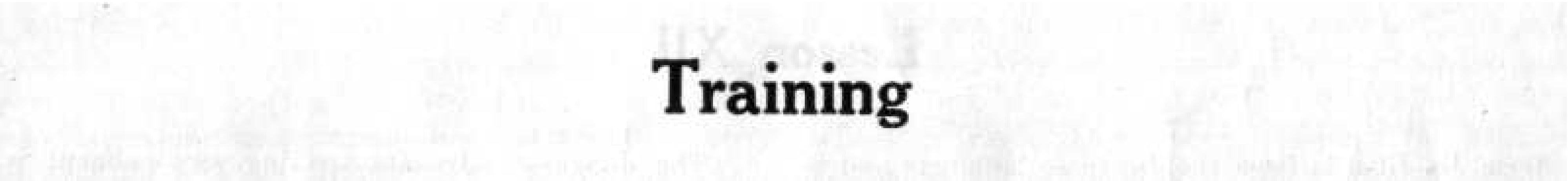
Consider your Dentist your best friend. But consult him like a lawyer—that is, to keep you out of trouble instead of waiting to have him get you out after you are in.

You should have your teeth examined at least every six months, and then have the work done on your teeth that your Dentist recommends.

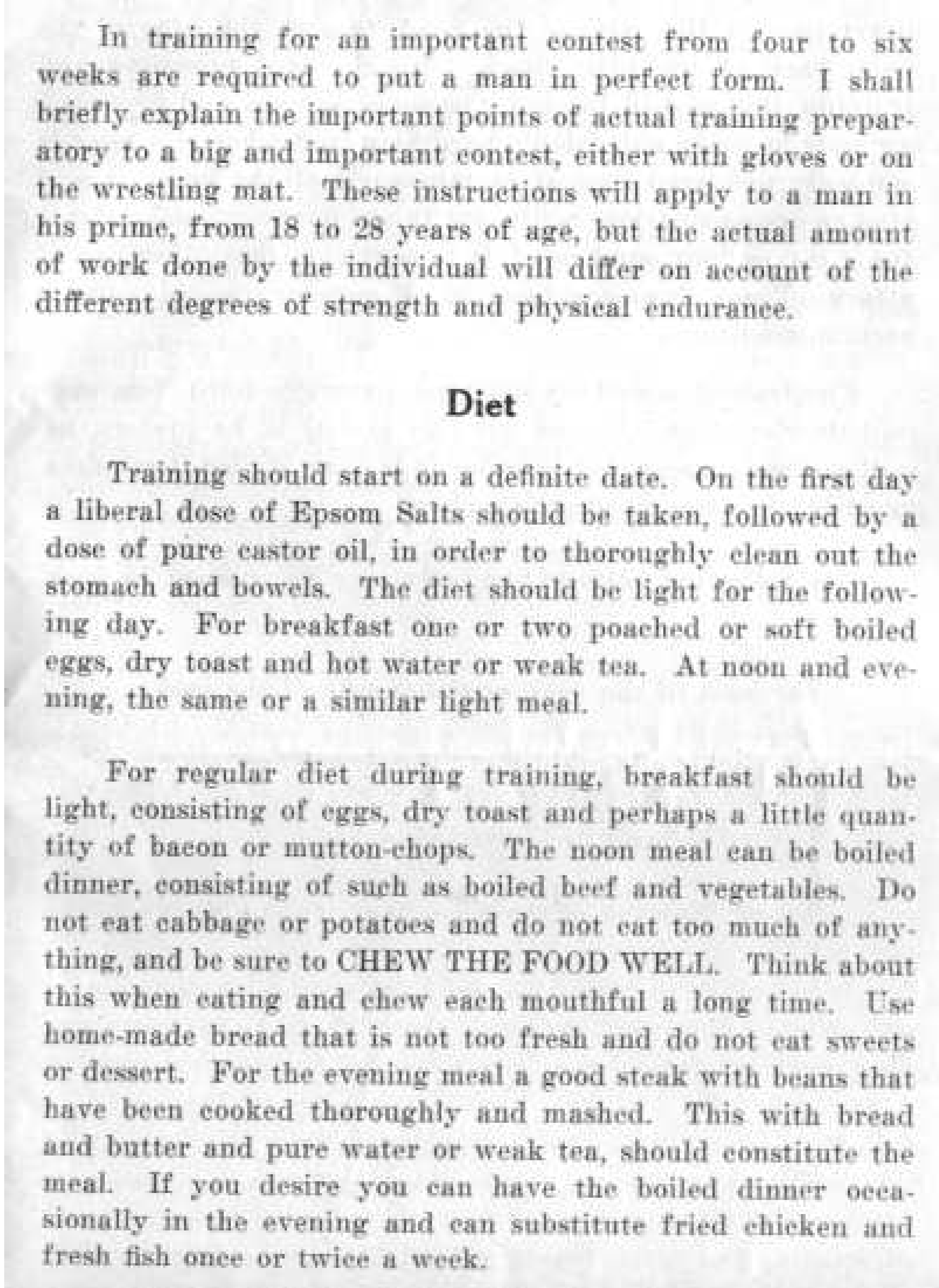
Brush the teeth every morning and the last thing before retiring at night.

Take good care of your teeth and they will repay you with big returns in health and happiness.

Remember poor teeth will handicap any athlete.



Training

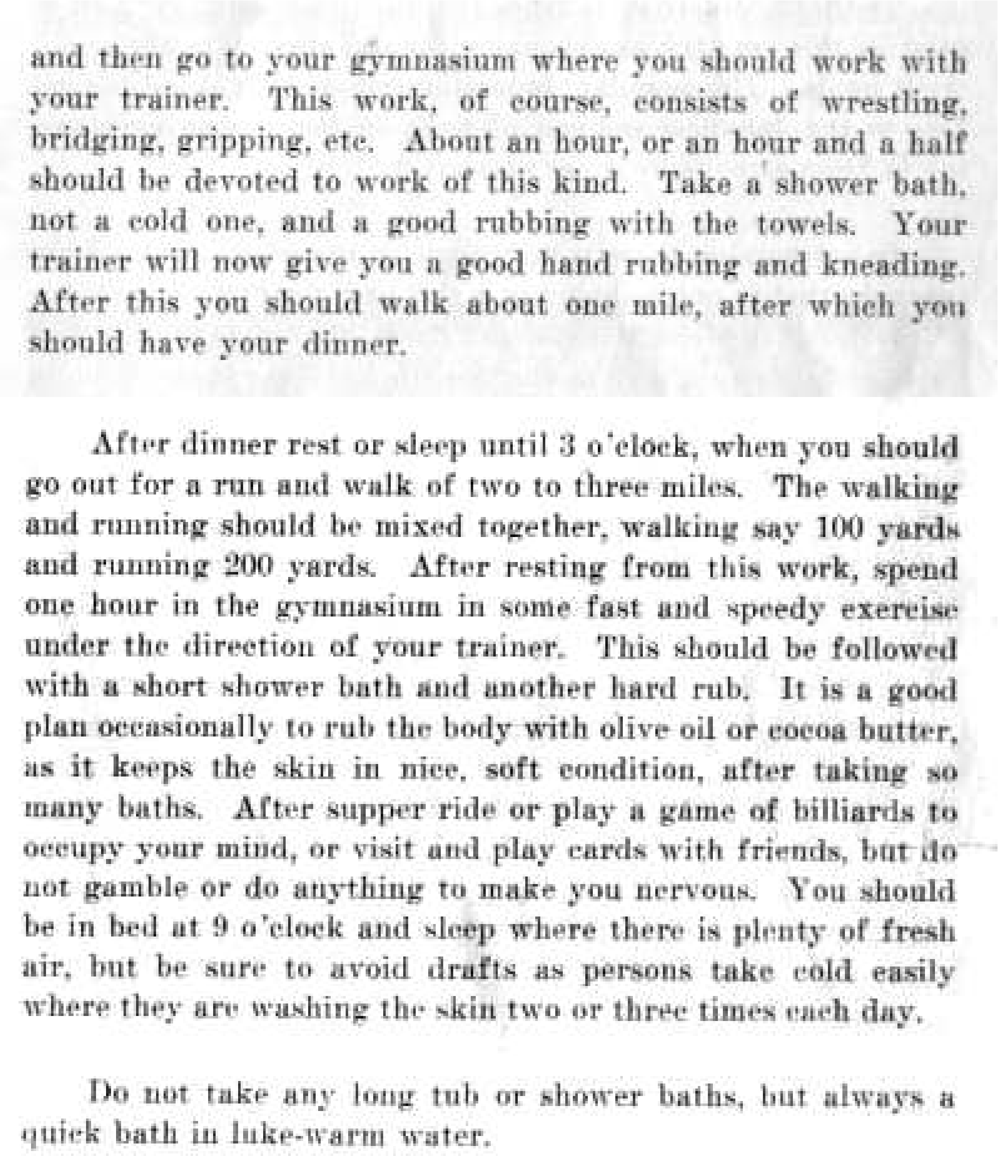


In training for an important contest from four to six weeks are required to put a man in perfect form. I shall briefly explain the important points of actual training preparatory to a big and important contest, either with gloves or on the wrestling mat. These instructions will apply to a man in his prime, from 18 to 28 years of age, but the actual amount of work done by the individual will differ on account of the different degrees of strength and physical endurance.

Diet

Training should start on a definite date. On the first day a liberal dose of Epsom Salts should be taken, followed by a dose of pure castor oil, in order to thoroughly clean out the stomach and bowels. The diet should be light for the following day. For breakfast one or two poached or soft boiled eggs, dry toast and hot water or weak tea. At noon and evening, the same or a similar light meal.

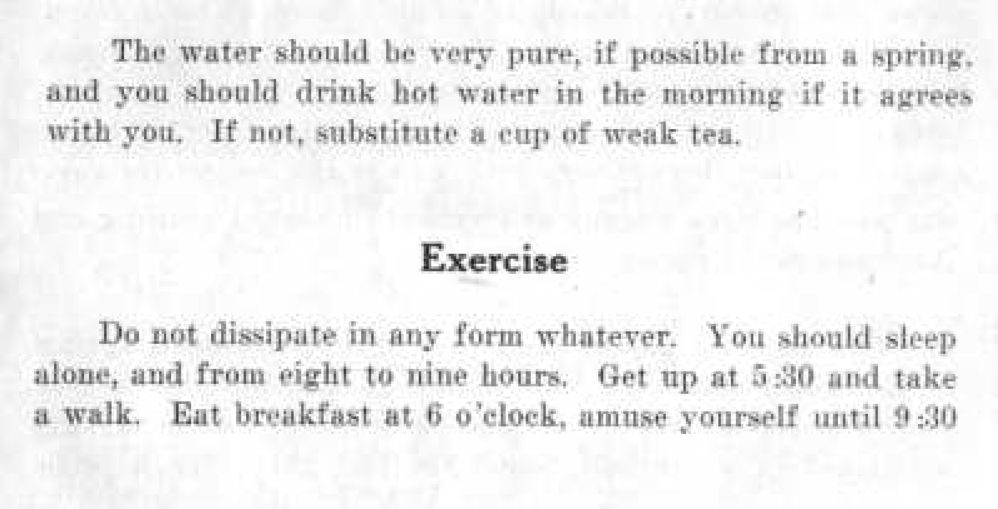
For regular diet during training, breakfast should be light, consisting of eggs, dry toast and perhaps a little quantity of bacon or mutton-chops. The noon meal can be boiled dinner, consisting of such as boiled beef and vegetables. Do not eat cabbage or potatoes and do not eat too much of anything, and be sure to CHEW THE FOOD WELL. Think about this when eating and chew each mouthful a long time. Use home-made bread that is not too fresh and do not eat sweets or dessert. For the evening meal a good steak with beans that have been cooked thoroughly and mashed. This with bread and butter and pure water or weak tea, should constitute the meal. If you desire you can have the boiled dinner occasionally in the evening and can substitute fried chicken and fresh fish once or twice a week.



and then go to your gymnasium where you should work with your trainer. This work, of course, consists of wrestling, bridging, gripping, etc. About an hour, or an hour and a half should be devoted to work of this kind. Take a shower bath, not a cold one, and a good rubbing with the towels. Your trainer will now give you a good hand rubbing and kneading. After this you should walk about one mile, after which you should have your dinner.

After dinner rest or sleep until 3 o'clock, when you should go out for a run and walk of two to three miles. The walking and running should be mixed together, walking say 100 yards and running 200 yards. After resting from this work, spend one hour in the gymnasium in some fast and speedy exercise under the direction of your trainer. This should be followed with a short shower bath and another hard rub. It is a good plan occasionally to rub the body with olive oil or cocoa butter, as it keeps the skin in nice, soft condition, after taking so many baths. After supper ride or play a game of billiards to occupy your mind, or visit and play cards with friends, but do not gamble or do anything to make you nervous. You should be in bed at 9 o'clock and sleep where there is plenty of fresh air, but be sure to avoid drafts as persons take cold easily where they are washing the skin two or three times each day.

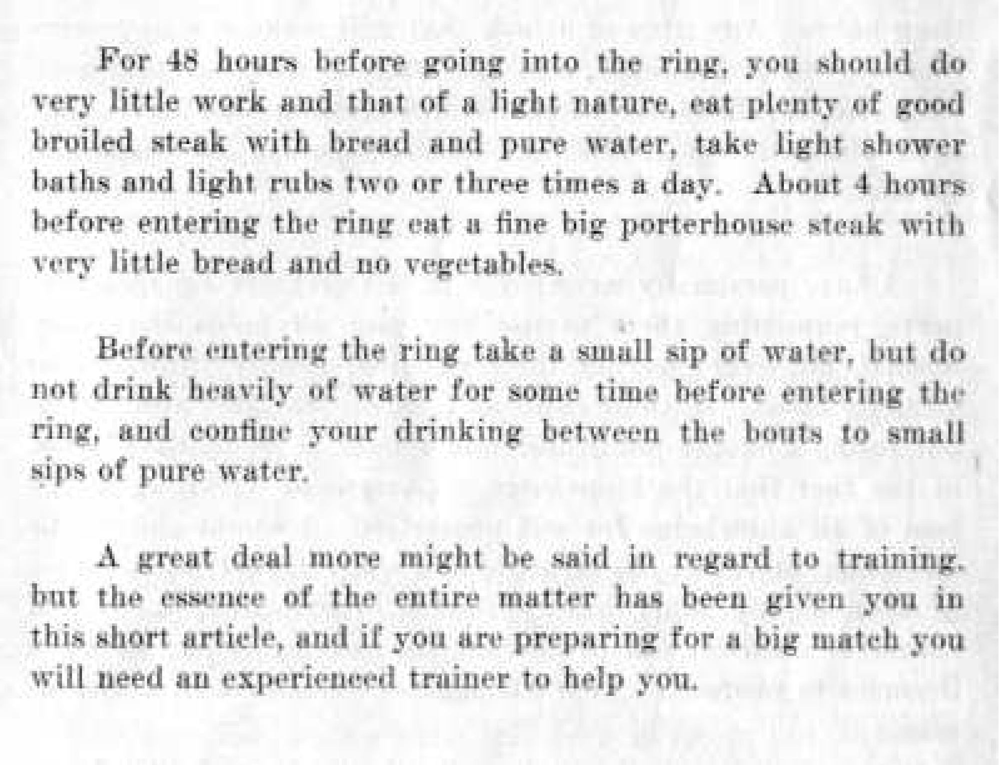
Do not take any long tub or shower baths, but always a quick bath in luke-warm water.



The water should be very pure, if possible from a spring, and you should drink hot water in the morning if it agrees with you. If not, substitute a cup of weak tea.

Exercise

Do not dissipate in any form whatever. You should sleep alone, and from eight to nine hours. Get up at 5:30 and take a walk. Eat breakfast at 6 o'clock, amuse yourself until 9:30



For 48 hours before going into the ring, you should do very little work and that of a light nature, eat plenty of good broiled steak with bread and pure water, take light shower baths and light rubs two or three times a day. About 4 hours before entering the ring eat a fine big porterhouse steak with very little bread and no vegetables.

Before entering the ring take a small sip of water, but do not drink heavily of water for some time before entering the ring, and confine your drinking between the bouts to small sips of pure water.

A great deal more might be said in regard to training, but the essence of the entire matter has been given you in this short article, and if you are preparing for a big match you will need an experienced trainer to help you.

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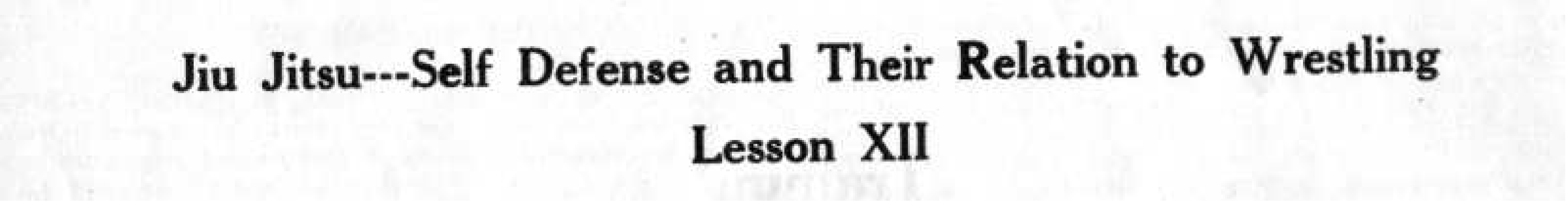
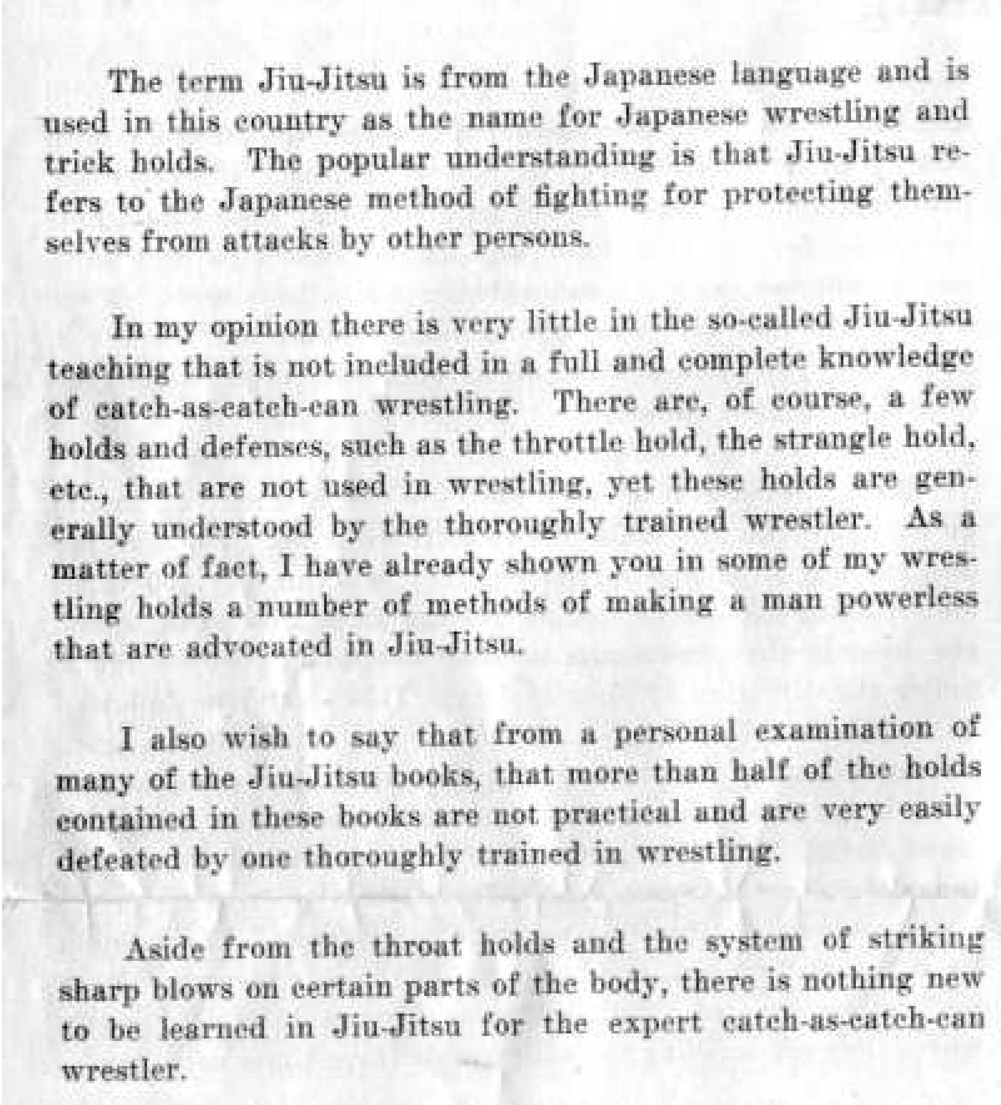


Jiu Jitsu---Self Defense and Their Relation to Wrestling

Lesson XII

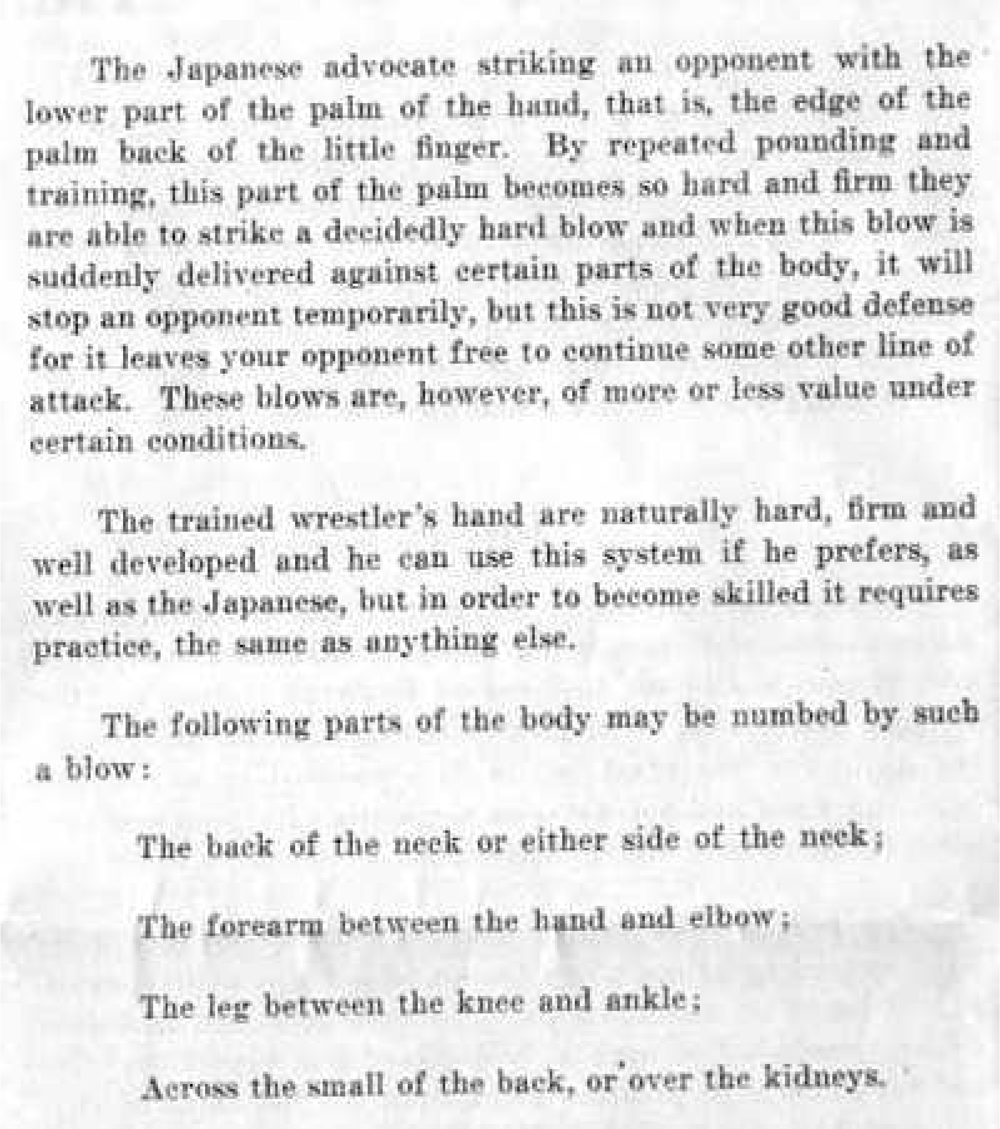


The term Jiu-Jitsu is from the Japanese language and is used in this country as the name for Japanese wrestling and trick holds. The popular understanding is that Jiu-Jitsu refers to the Japanese method of fighting for protecting themselves from attacks by other persons.

In my opinion there is very little in the so-called Jiu-Jitsu teaching that is not included in a full and complete knowledge of catch-as-catch-can wrestling. There are, of course, a few holds and defenses, such as the throttle hold, the strangle hold, etc., that are not used in wrestling, yet these holds are generally understood by the thoroughly trained wrestler. As a matter of fact, I have already shown you in some of my wrestling holds a number of methods of making a man powerless that are advocated in Jiu-Jitsu.

I also wish to say that from a personal examination of many of the Jiu-Jitsu books, that more than half of the holds contained in these books are not practical and are very easily defeated by one thoroughly trained in wrestling.

Aside from the throat holds and the system of striking sharp blows on certain parts of the body, there is nothing new to be learned in Jiu-Jitsu for the expert catch-as-catch-can wrestler.



The Japanese advocate striking an opponent with the lower part of the palm of the hand, that is, the edge of the palm back of the little finger. By repeated pounding and training, this part of the palm becomes so hard and firm they are able to strike a decidedly hard blow and when this blow is suddenly delivered against certain parts of the body, it will stop an opponent temporarily, but this is not very good defense for it leaves your opponent free to continue some other line of attack. These blows are, however, of more or less value under certain conditions.

The trained wrestler's hand are naturally hard, firm and well developed and he can use this system if he prefers, as well as the Japanese, but in order to become skilled it requires practice, the same as anything else.

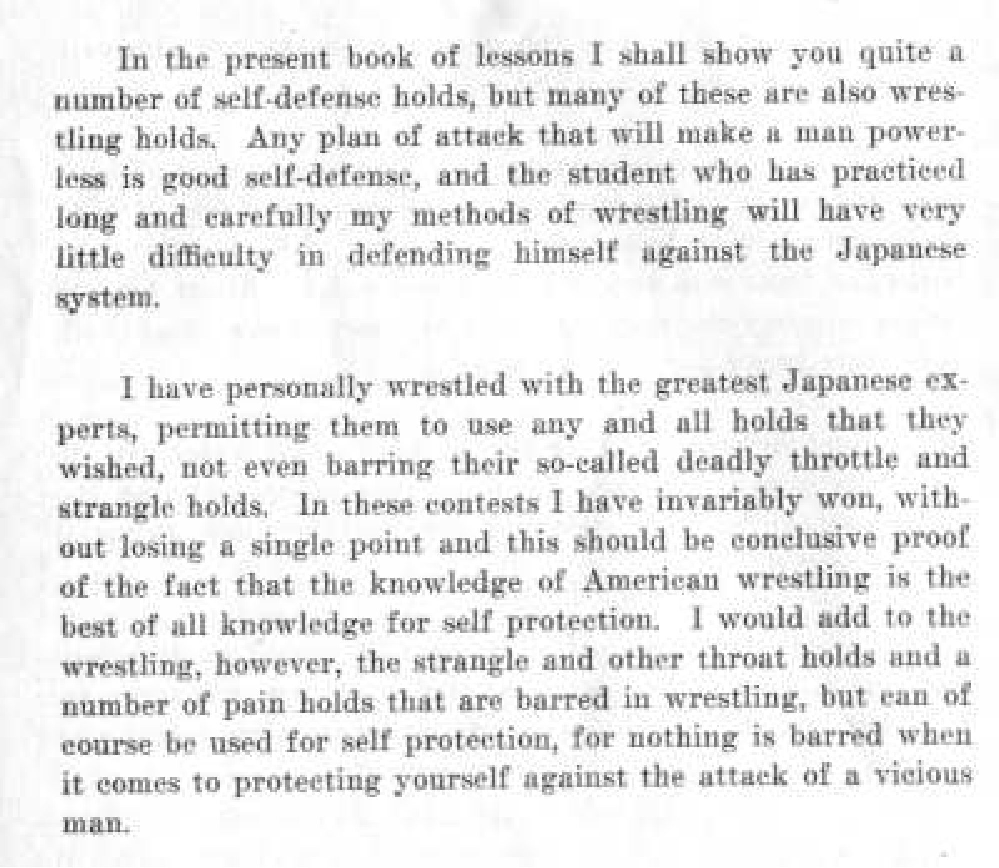
The following parts of the body may be numbed by such a blow:

The back of the neck or either side of the neck;

The forearm between the hand and elbow;

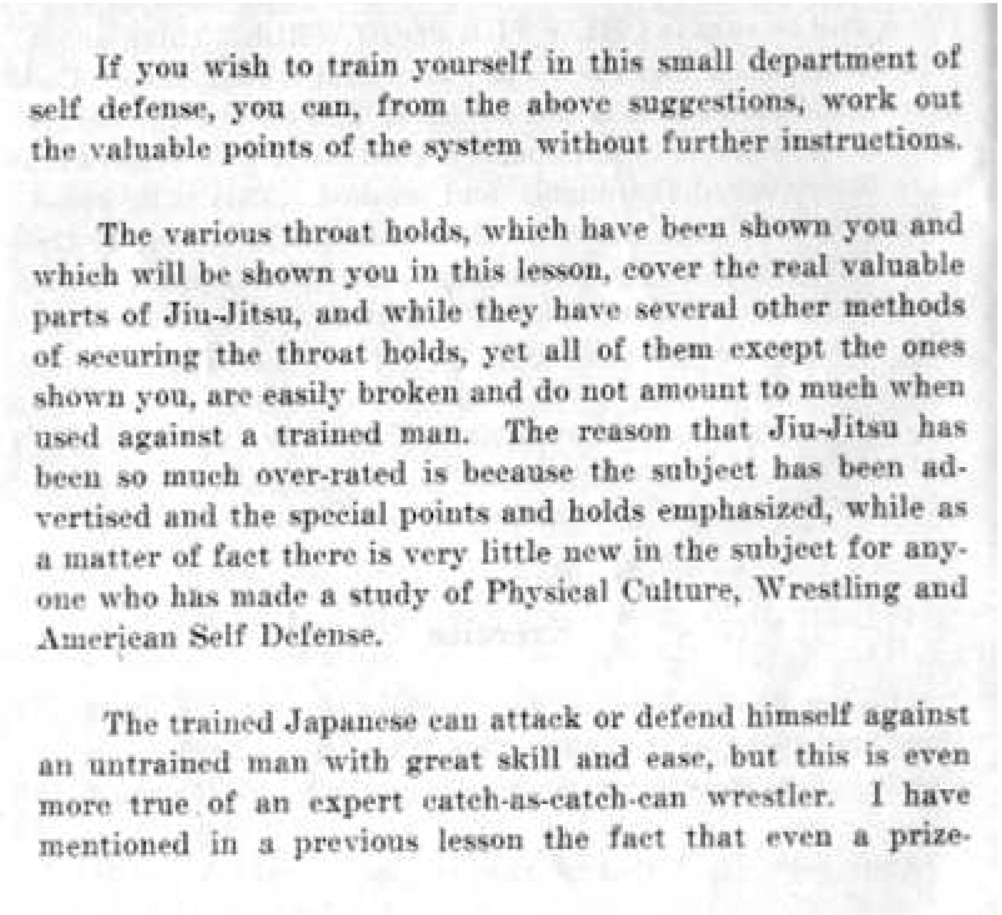
The leg between the knee and ankle;

Across the small of the back, or over the kidneys.



In the present book of lessons I shall show you quite a number of self-defense holds, but many of these are also wrestling holds. Any plan of attack that will make a man powerless is good self-defense, and the student who has practiced long and carefully my methods of wrestling will have very little difficulty in defending himself against the Japanese system.

I have personally wrestled with the greatest Japanese experts, permitting them to use any and all holds that they wished, not even barring their so-called deadly throttle and strangle holds. In these contests I have invariably won, without losing a single point and this should be conclusive proof of the fact that the knowledge of American wrestling is the best of all knowledge for self protection. I would add to the wrestling, however, the strangle and other throat holds and a number of pain holds that are barred in wrestling, but can of course be used for self protection, for nothing is barred when it comes to protecting yourself against the attack of a vicious man.



If you wish to train yourself in this small department of self defense, you can, from the above suggestions, work out the valuable points of the system without further instructions.

The various throat holds, which have been shown you and which will be shown you in this lesson, cover the real valuable parts of Jiu-Jitsu, and while they have several other methods of securing the throat holds, yet all of them except the ones shown you, are easily broken and do not amount to much when used against a trained man. The reason that Jiu-Jitsu has been so much over-rated is because the subject has been advertised and the special points and holds emphasized, while as a matter of fact there is very little new in the subject for anyone who has made a study of Physical Culture, Wrestling and American Self Defense.

The trained Japanese can attack or defend himself against an untrained man with great skill and ease, but this is even more true of an expert catch-as-catch-can wrestler. I have mentioned in a previous lesson the fact that even a prizefighter would have little chance against a good wrestler, for the wrestler knows how to bring his man into powerless positions and keep him there.

The students who follow my instructions carefully and who thoroughly master the various holds explained in my lessons will be provided with the best of all means of self defense, and while there may be certain trick holds that are not touched upon, the student will find that he has acquired practically everything, and that any new holds will be only a variation or a different method of using the ones which I have explained. Read over this book with great care. You will find ample material in this book for many weeks of practice and I wish to impress upon you again that real practice is necessary, for you must know all of these holds and defenses, and be skilled in using them. They must be used as a matter of habit, almost a second nature, and regular, careful practice will train you to use the proper hold at the proper time, just as unconsciously as you raise your hand to ward off a blow that is directed at your face.

You may thoroughly understand the holds and be able to work them out with your companion, but this does not mean that you have mastered them. You are proficient only when you have practiced so much that one hold and defense follows the other as unconsciously and naturally as the piano player strikes one note after another without stopping to reason or figure it out.

Plate 185 shows another of Strangle or Choke holds, barred in wrestling, but useful in self defense. It seems natural for man and animal when making a vicious attack to strike for the throat and shut off the breath.

In this plate, the opponent can quickly reduce the person to submission unless the hold is broken. There are several ways of breaking the hold and it must be broken quickly before you are weakened. A sudden sharp blow in the stomach will often cause the opponent to break the hold. Another method that can be used is to place your hands together, palm against palm, and force them upward between the opponent's arms and then suddenly throw your elbows outward. With this leverage you can usually remove the throat hold.

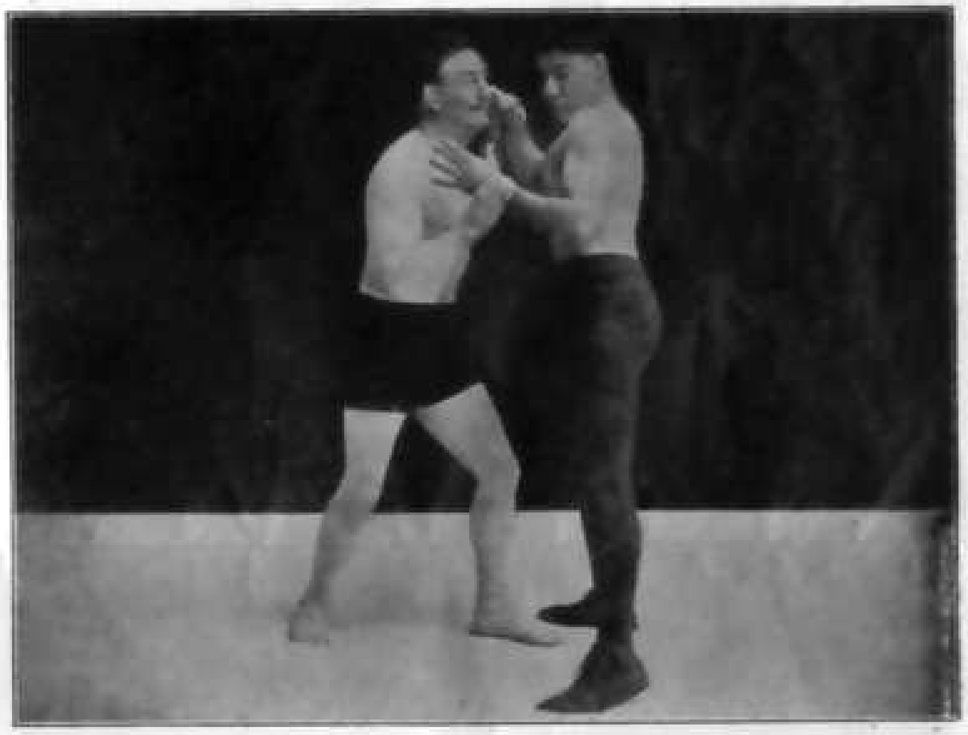


Plate 186—How Burns Breaks the Strangle Hold.

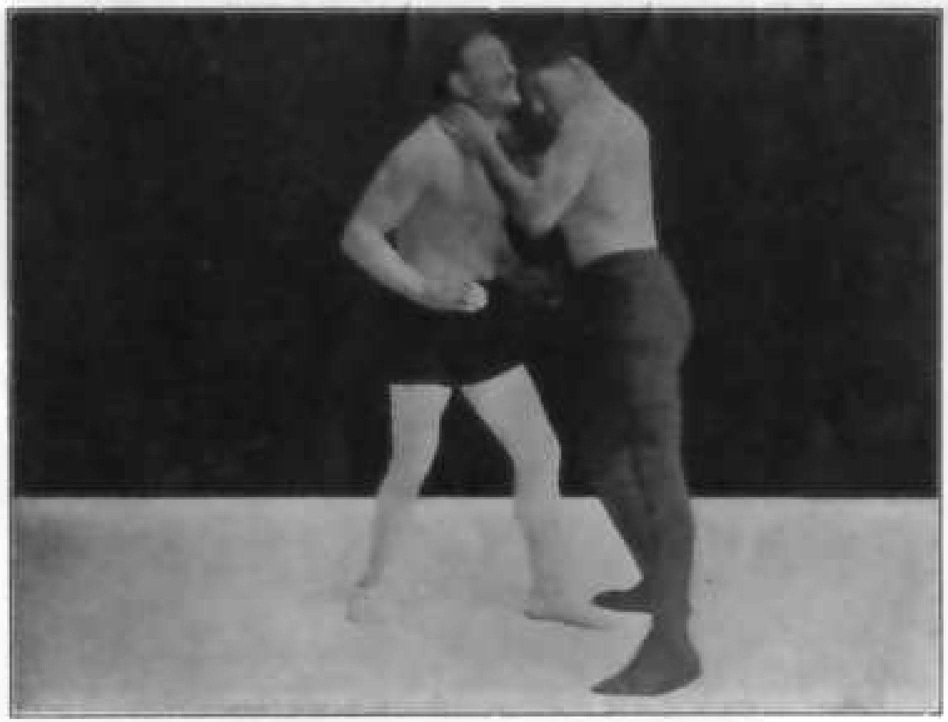


Plate 185—Strangle or Choke Hold.

Strangle Hold

In Plate 107, Book 4, I explained to you one form of Strangle Hold. This hold is secured on the ground or mat. The Strangle Hold varies in form, depending on the position you and your opponent occupy.

"Farmer" Burns' method of breaking this hold is to grasp the opponent's wrist close to the hands and suddenly jerk upward and outward, both at the same time. Burns' hands being closer to his body offers him a greater leverage than his opponent has, and makes the break of the opponent's hold almost sure.

In Burns' special case, however, no one can injure him in the slightest by choking, as his throat and neck muscles are so highly developed that he can protect himself by contracting the muscles and holding them firm and solid.

Hundreds of persons have tried to choke Mr. Burns, but they give up in despair, as they cause him no discomfiture and he can smile at their efforts.

Very few persons have this neck development, hence the above method of breaking the throat hold should be carefully studied and practiced.

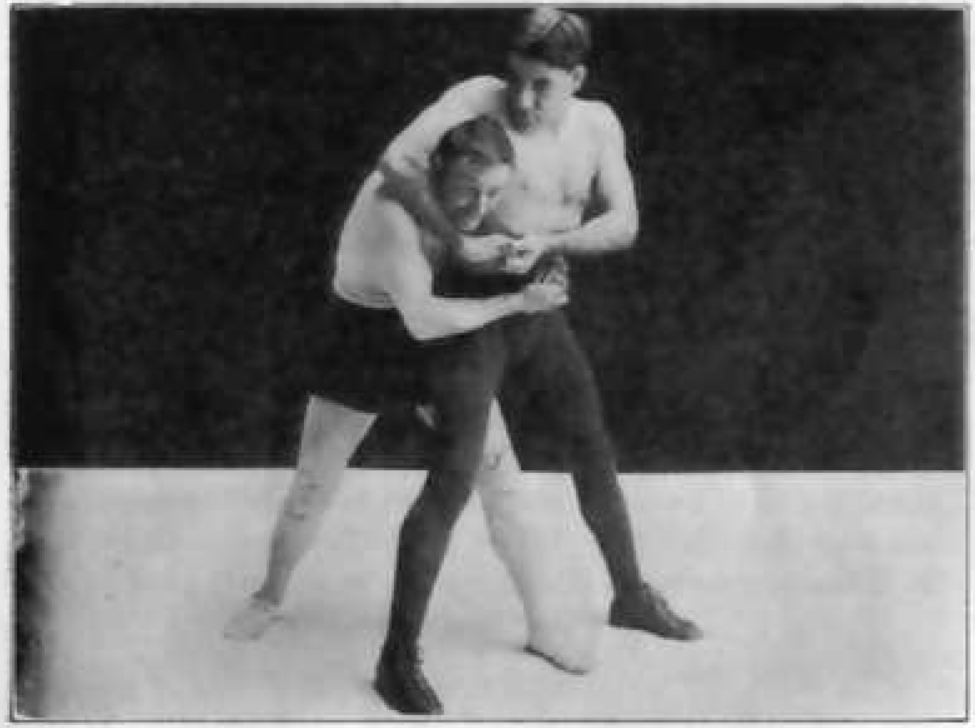


Plate 187—Another Strangle Hold

If your opponent attempts to pass behind you, you can probably, by being on time, secure the throat hold shown in Plate 187. Lock your arms together and force your wrist sharply and tightly against opponent's throat. When in this position he can do very little harm with his hands and you can quickly bring him to submission and force him to the ground. This is a fine wrestling hold if you avoid choking the opponent, and then form what is known as the chancery. All of these holds can be practiced with your companion, but you will, of course, be very careful not to unnecessarily hurt or injure each other.

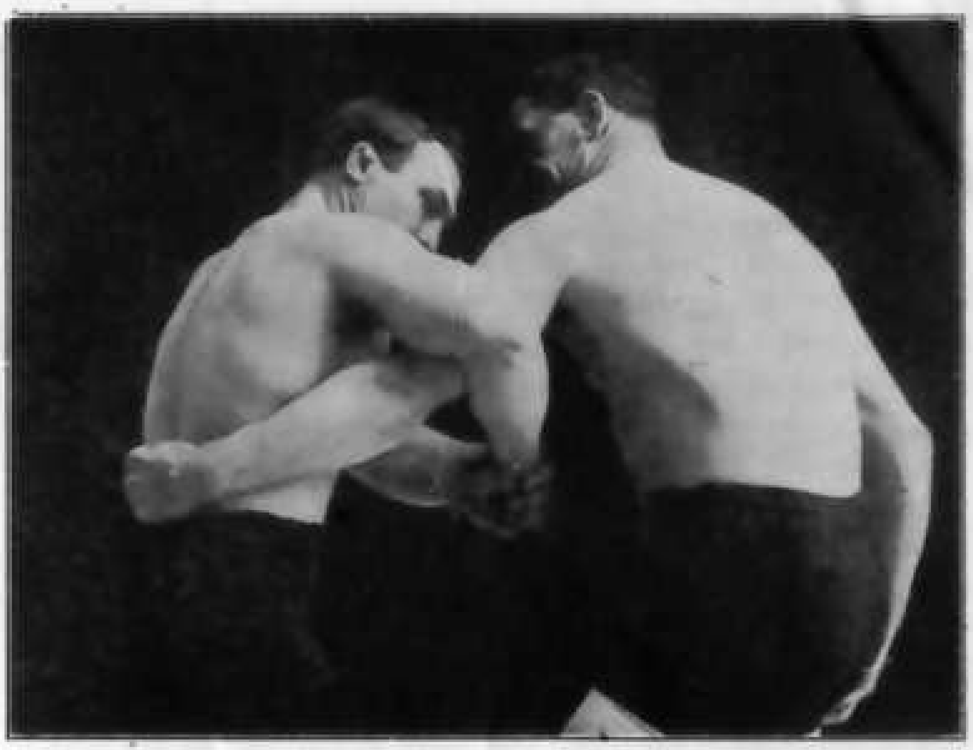


Plate 189—Bar Arm Hold.

This is one of the so-called Jiu-Jitsu holds. If your opponent undertakes to secure a body hold or throws his arm around you when trying for a get-behind, you can instantly bar this hold, as shown in Plate 189. By grasping your own hands you apply the force of both of your arms against his one, which renders him helpless for the moment. The skilled opponent will, however, force his arm further around you until his shoulder is in your arm pit, and can thus release himself, but he must be ON TIME.

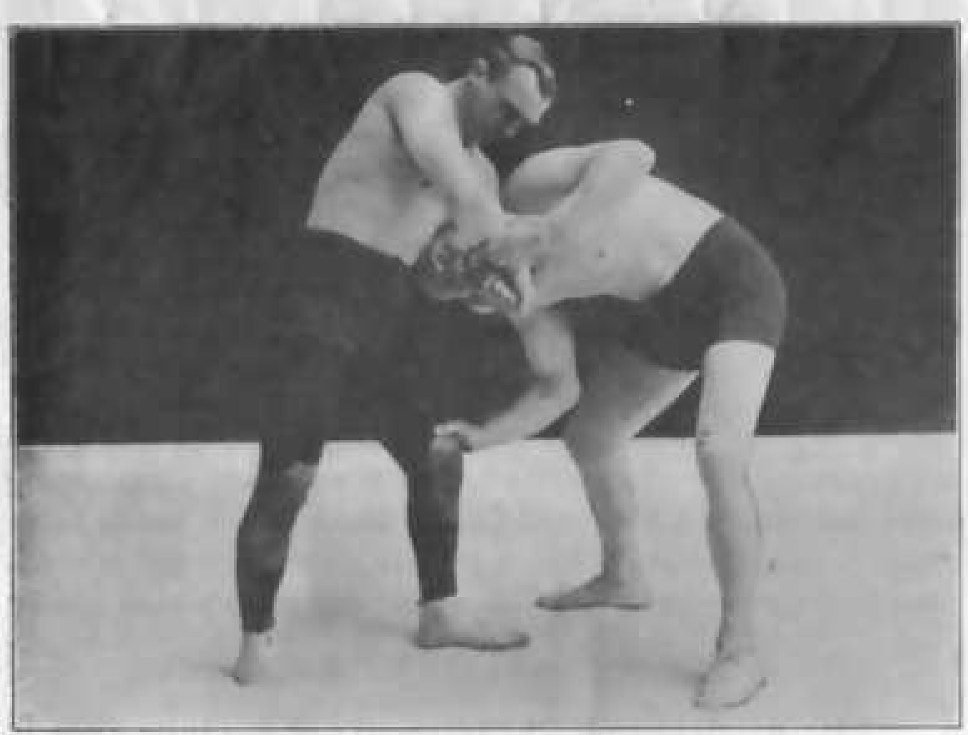


Plate 188—The Head Twist.

This plate shows Fred Beell with one of his famous block holds on Farmer Burns. It is very similar to the hold explained in Plate 172, Book 5. This hold is used both in wrestling and self defense. When your opponent dives for the leg, throw one arm under the neck and grasp the hand with your other hand. At the same time throw your body forward over the head so that you form a bar on the head and neck by using your body and two arms. The slightest upward pressure will twist the opponent's neck and cause him great pain. Mr. Beell employs this hold a great deal and is expert in its use. Practice it long and carefully until you know exactly how to apply it in order to make your opponent helpless.

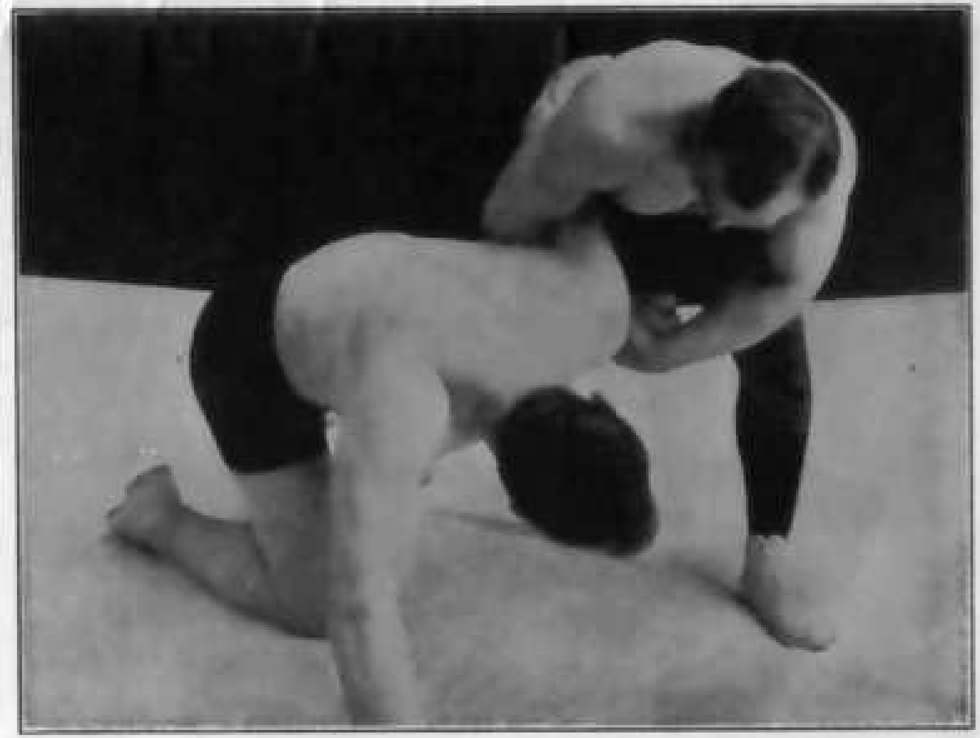


Plate 190—Using the Bar Arm Lock.

If you are on time and your opponent behind time, he will fail to get his shoulder in your arm pit, and you can, by working rapidly, pull him to the mat in the position shown in Plate 190. The opponent is now in a very bad position, as you can rush him off his balance and turn him on his back. As he goes to the mat you can fall across his chest and secure a wrist hold on the other arm and thus pin him to the mat. This is a legitimate wrestling hold and also first class for self defense, but like all other movements, must be timed exactly right in order to get the results.

Another Severe Arm Hold

Fred Beell has secured this hold on "Farmer" Burns. Study the picture carefully and you will see that Beell has Burns' arm barred across his own left arm and is forcing outward on the wrist with his right hand, and is at the same time twisting the arm severely. The arm can easily be broken by sudden application of strength and is known as one of the greatest Jiu-Jitsu holds. Burns escapes from this hold by throwing his body to the right and securing a crotch hold on his opponent, but as a rule when you get this arm hold on your opponent, you have him powerless.

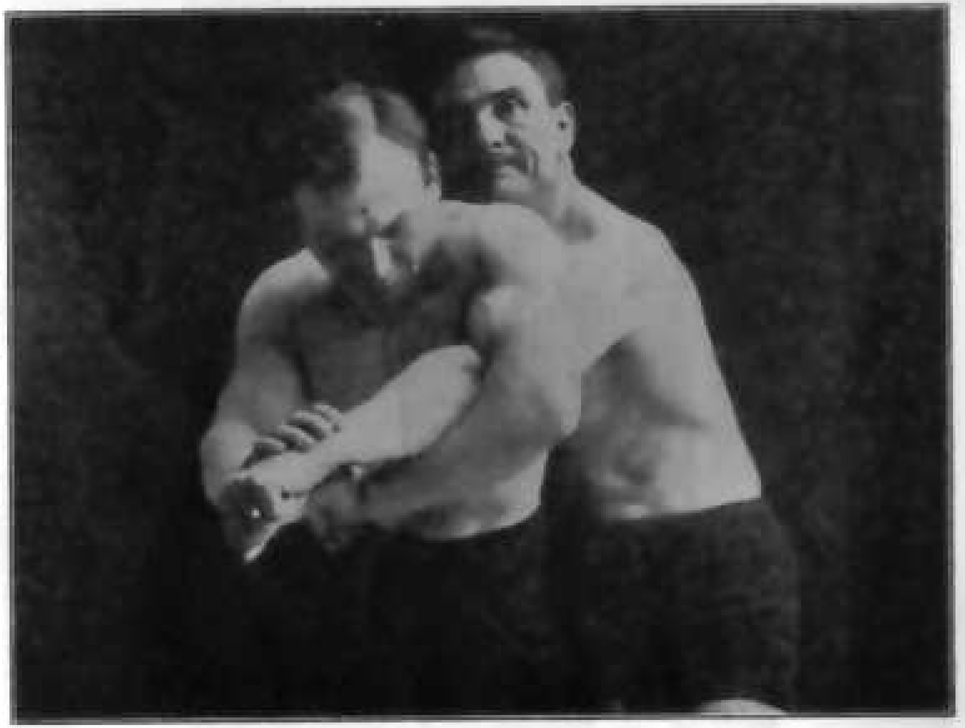
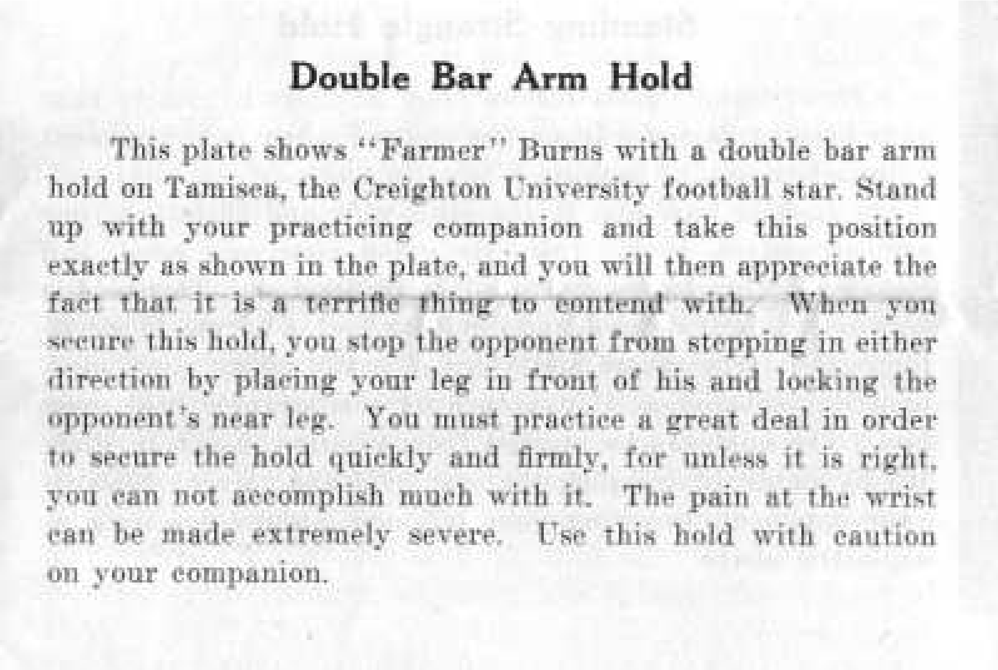


Plate 191—Another Severe Arm Hold.



Double Bar Arm Hold

This plate shows "Farmer" Burns with a double bar arm hold on Tamisea, the Creighton University football star. Stand up with your practicing companion and take this position exactly as shown in the plate, and you will then appreciate the fact that it is a terrific thing to contend with. When you secure this hold, you stop the opponent from stepping in either direction by placing your leg in front of his and locking the opponent's near leg. You must practice a great deal in order to secure the hold quickly and firmly, for unless it is right, you can not accomplish much with it. The pain at the wrist can be made extremely severe. Use this hold with caution on your companion.

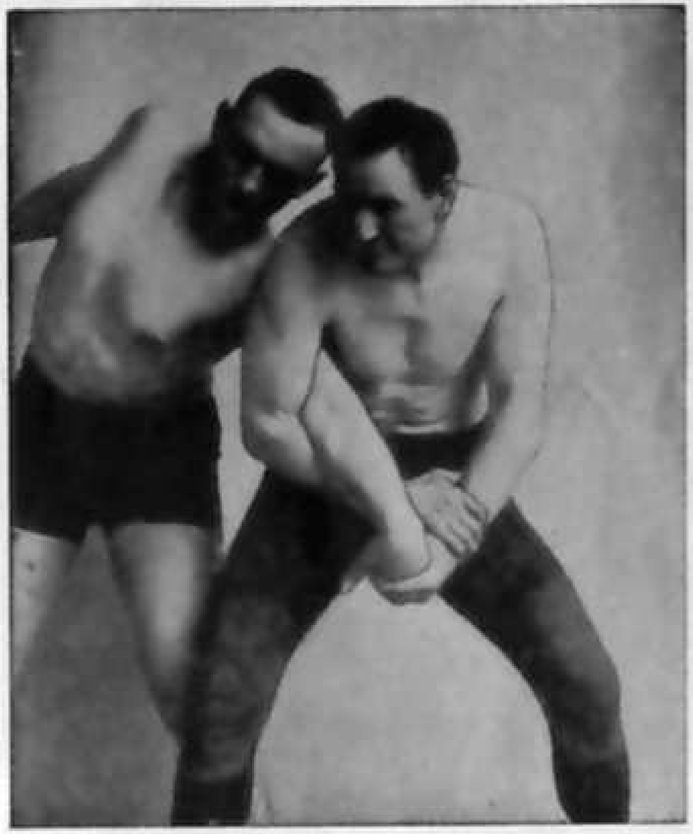


Plate 192—Double Bar Arm Hold.

Another Form of Double Bar on the Arm

"Farmer" Burns illustrates this hold also on Tamisea. In this hold, the same as in many others, you can secure a better understanding at once by working on it with your partner. Try this hold on him and then have him place it on you. The opponent's arm should be thrown well across your body so that he can not withdraw the elbow. With your right hand you grasp the wrist and pull the elbow firmly against your own body. Your left hand passes under the opponent's hand and grasps his fingers, enabling you to bend the wrist sharply into one of the most effective and painful bars known to wrestling or Jiu-Jitsu.

All of the above arm holds are perfectly legitimate for wrestling as well as self-defense.

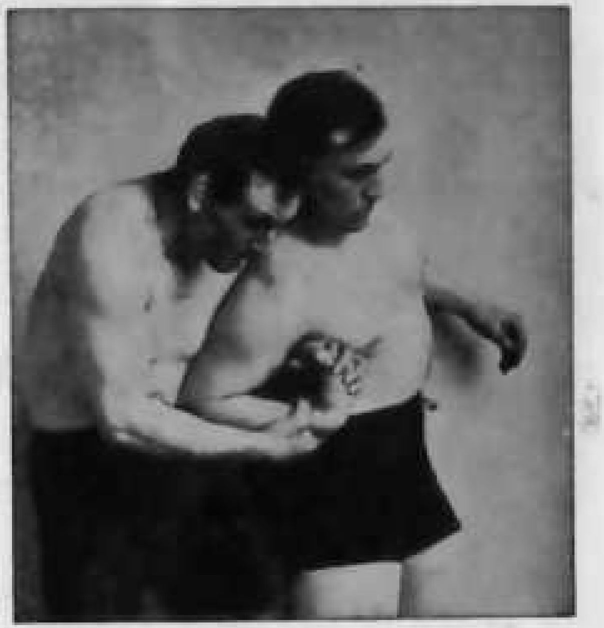


Plate 193—Another Form of Double Bar on the Arm.

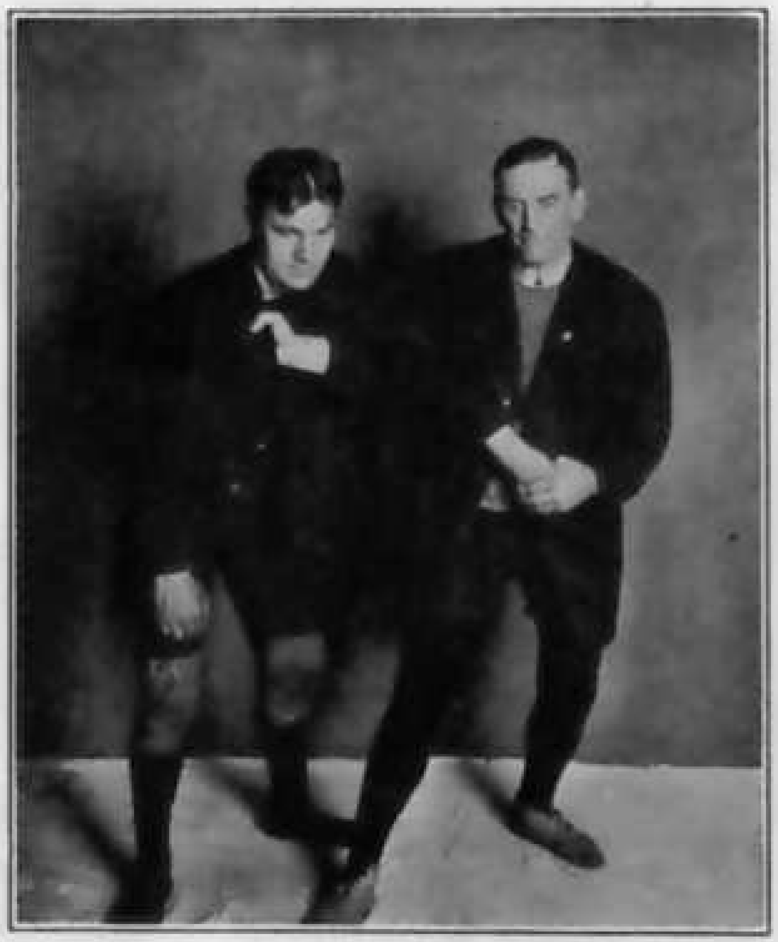


Plate 194—Bar Arm and Coat Hold.

Bar Arm and Coat Hold

Plate 194 illustrates one of the methods in making an opponent helpless and is used chiefly in self defense and Jiu-Jitsu. It can be worked on either side and when properly secured places your opponent in a position where he can neither kick, strike or bite. In the plate the right hand is forced under the opponent's arm and the coat grasped firmly. With your left hand grasp the opponent's left hand and bring it across your own right forearm in a twisted bar. If you wish to throw your opponent to the ground, step back with your right foot and place it behind his left foot, performing a toe lock, after which you can throw him back and drop him to the ground very easily. Try this many times with your companion until you can secure the hold quickly and properly.

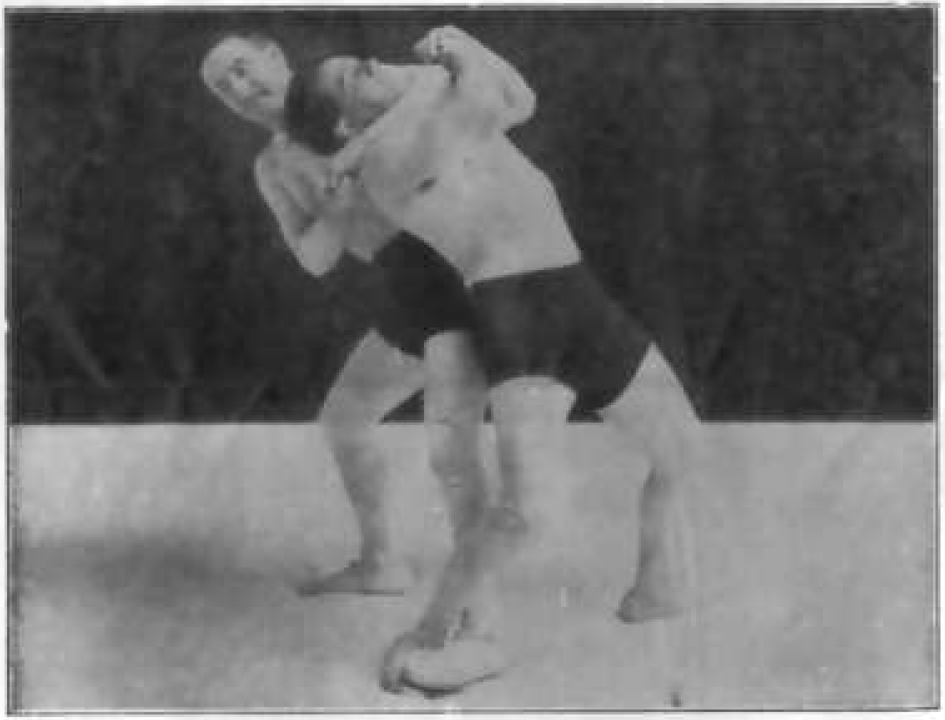


Plate 195—Standing Strangle Hold.

Standing Strangle Hold

This Strangle hold differs from any of the others that have been explained. It may be secured when your opponent approaches you, by making a feint to one side and then suddenly rushing past him to the other side and throwing your arm around his neck. Instantly grasp your own hand, and lock his further leg as shown in the illustration. This hold is used only in self defense and Jiu-Jitsu and is barred in wrestling. It is very severe and you can easily choke your opponent into submission, if you once fix this strangle hold upon him. The hold can be secured from position shown in Plate 194 by suddenly dropping the coat hold and turning towards your opponent, throwing your left arm around his neck as explained above.

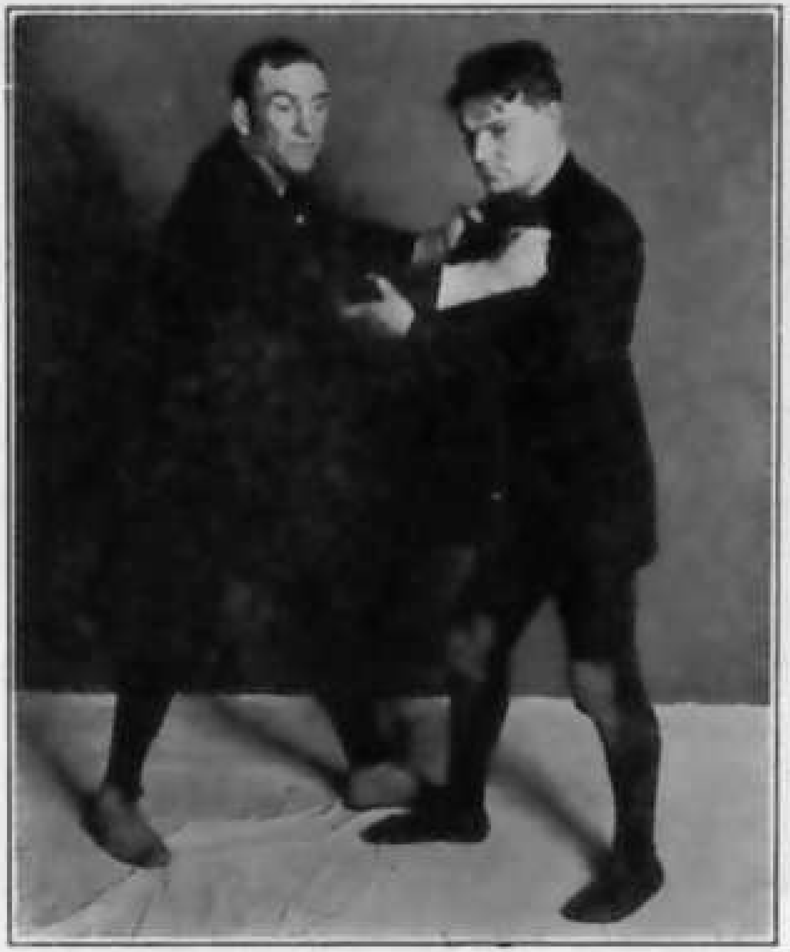


Plate 196—Beginning Trick Coat Hold.

Beginning Trick Coat Hold

Look over Plates 196-197-198 and you will understand almost without explanation the manner of operating this clever trick.

If you are attacked from the front and have an equal opportunity with your opponent, try to keep him off and fight and work until an opening occurs to secure the hold shown in Plate 196. You, of course, understand that this cannot be worked unless your opponent is wearing a coat. Do not grasp the coat too low on the collar or you will find it difficult to throw it back over his shoulders. The position shown in the plate is about right. Also observe that the moment Burns secures this hold, he throws his left foot forward on the outside of opponent's foot. Every movement is lightning fast.

Continuing the Coat Trick

At the instant Burns secures the hold on opponent's coat, he rushes forward with his right foot and throws himself closer to opponent's body in order to give him the necessary room to perform the trick. As he rushes towards the opponent, the tension is relaxed and loosened and Burns instantly throws the coat back and away from the opponent's shoulders, and with the same movement pulls the coat downward until the opponent's arms are tied and bound by the coat itself, as shown in Plate 197. If your opponent is skillful and trained and understands what you are trying to do, he will make every effort to block you and he may succeed, but if you can once throw the coat backward and downward across the shoulders, you have your man at your mercy.,

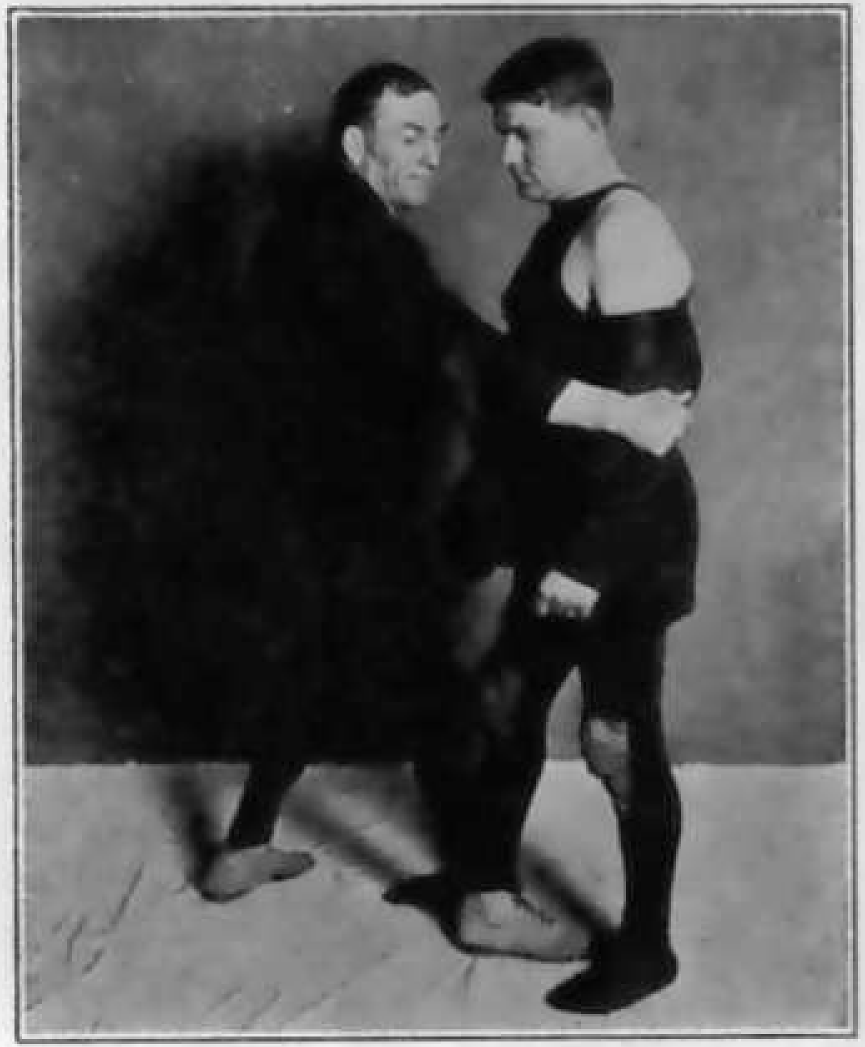


Plate 197—Continuing the Coat Trick.

Throwing the Opponent to the Ground

The preceding plate brings your opponent into a position that is almost helpless, but if you should permit the action to quit at that point your opponent would probably be able to withdraw one or both arms from the sleeves and to continue the attack on you in better condition than before, as he would not be impeded with the garment.

You should, therefore, follow up your advantage by rushing your opponent to the ground. This is done by throwing your body to the left and behind the opponent and bringing him to a hip-lock, as shown in Plate 198. You can perhaps hold him in this position for quite a period of time, but the best plan is to throw him on the ground and pin him there, while still keeping his hands helpless within the coat sleeves. My students should practice this until they can get it down fine, for it may prove very useful and it may also be used to surprise your friends in a friendly scuffle, but do not forget that this is an exceedingly valuable trick under certain conditions.

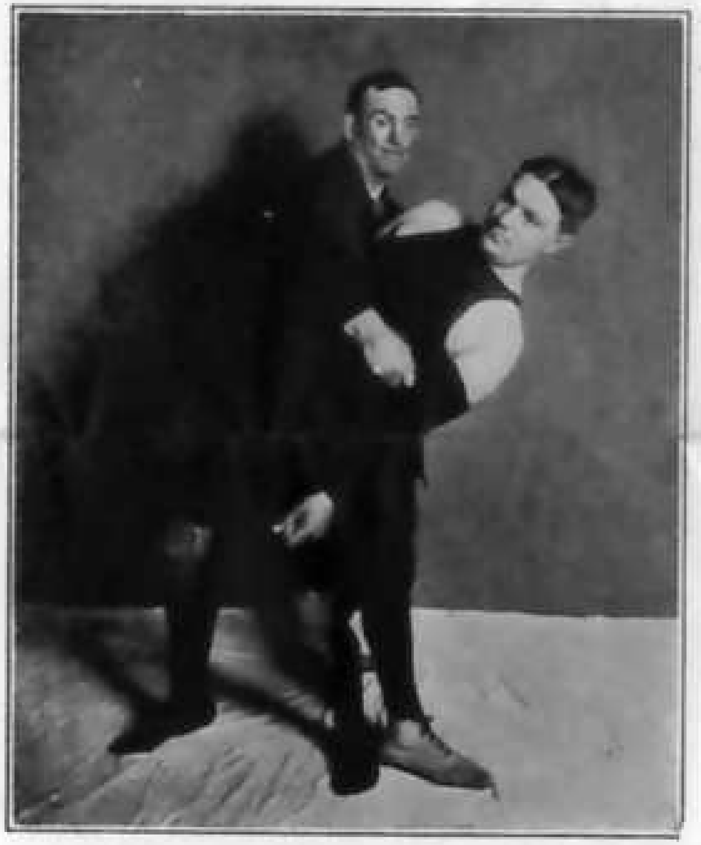


Plate 198—Throwing the Opponent to the Ground.

How to Protect Yourself From a Pistol

This plate and the next four are intended to show you a pretty sure method of disarming a man, if he should attempt to draw a gun, while at close quarters. I wish to say to you emphatically, however, that if the attacking party is at some distance, the best thing for you to do is to throw up your hands and let him have his way, for if you attempt to rush him, he will have ample time to shoot before you have time to undertake this defense. This disarming plan should be undertaken when at very close quarters, and the first movements especially should be made with lightning-like rapidity. Careful study of all these plates will make clear the plans in detail.

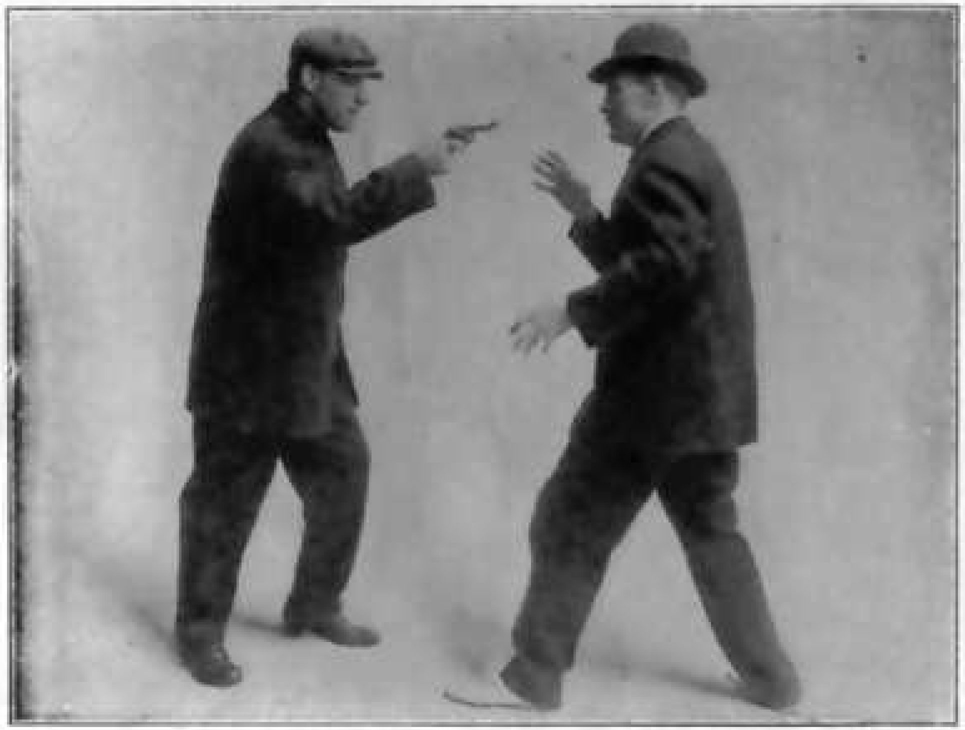


Plate 199—"Farmer" Burns Surprised by a Hold-Up Man.

The "Farmer's" Quick Work

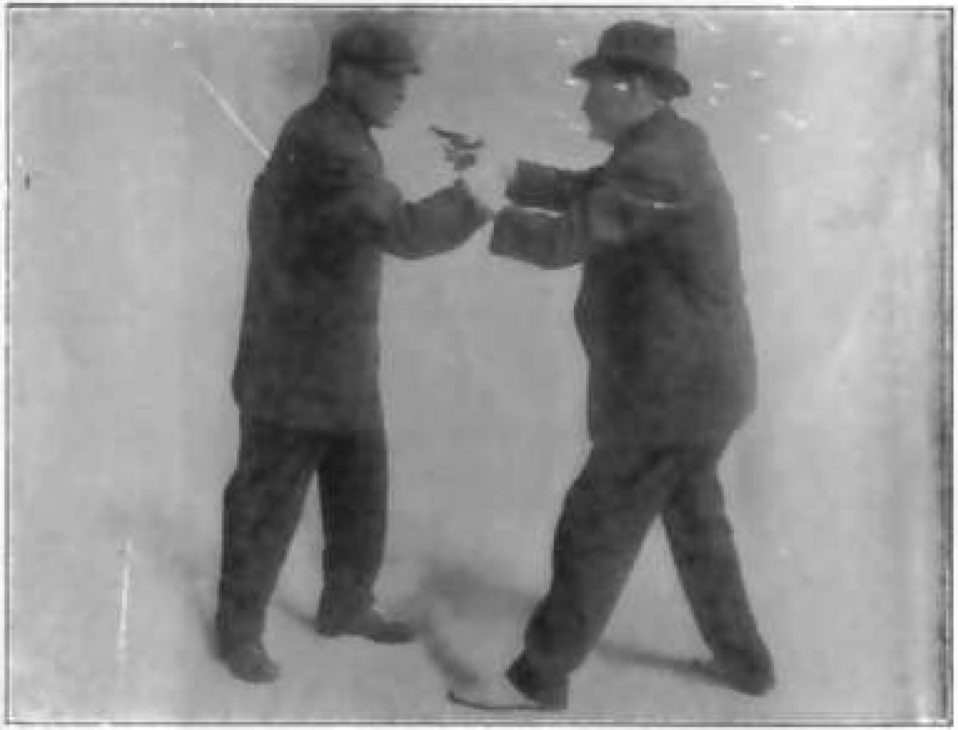


Plate 200—The "Farmer's" Quick Work.

If a ruffian or hold-up man should put you in the position of Plate 199, his order would naturally be "Hands Up." He is not likely to shoot as long as both of your hands are in sight, and you are apparently trying to obey his commands. You should, therefore, feint with your right hand, raising it upward and outward to attract his attention, following same slowly with the left hand. Keep his attention on the right hand, and with the utmost speed, grasp his wrist with your left hand and at the same instant grasp the gun with the right hand, bending the opponent's wrist until the gun points at himself instead of you. This movement will tremendously surprise the opponent and the fact that he is facing the gun himself will certainly surprise and confuse him and enable you to continue your work.

The danger, however, is when you reach for the wrist and gun, but in this case the hands should be quicker than the eyes, and you will have the gun turned on the opponent before he can pull the trigger.

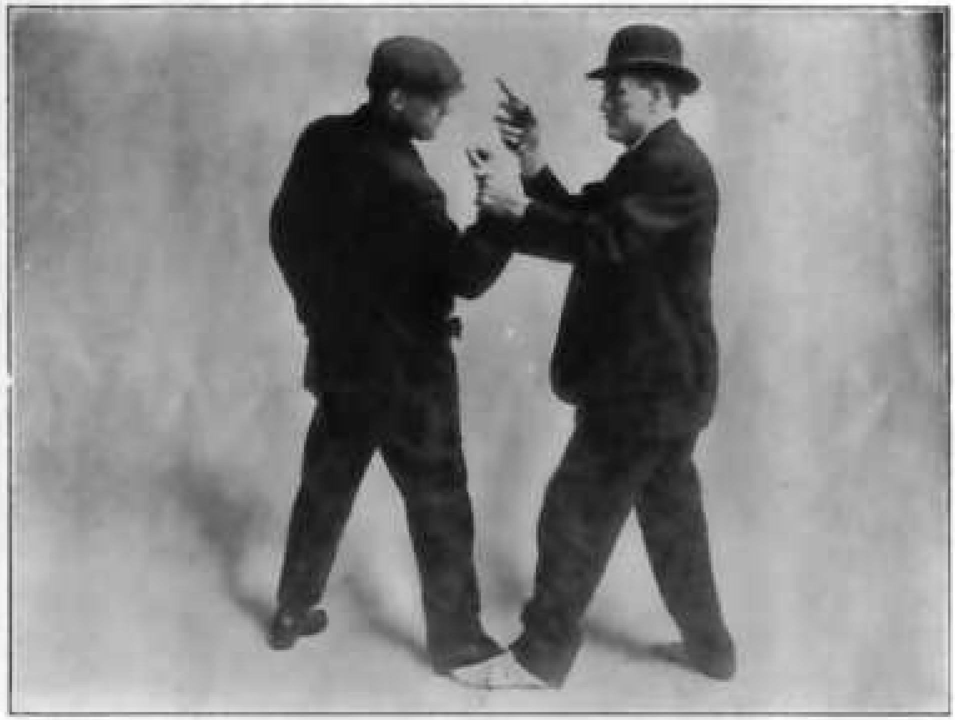


Plate 201—The ''Farmer'' Safe.

The "Farmer" Safe

The act of bending the robber's wrists with your two hands will break his hold on the gun and your right hand is in position to take possession of the gun, while it is still pointing him in the face. Note carefully that Burns still retains grip-like hold on the left hand and has bent the wrist to a twisted bar. He has at the same moment placed his left foot behind the opponent's heel, forming a lock, preparatory to throwing the robber to the ground. This plate will explain this position very clearly and you can practice it repeatedly with your companion, but be sure, of course, that the GUN IS NOT LOADED. For the purpose of using this hold effectively you must develop strong power in your hands. A strong hand grip is very necessary to successful wrestling also.

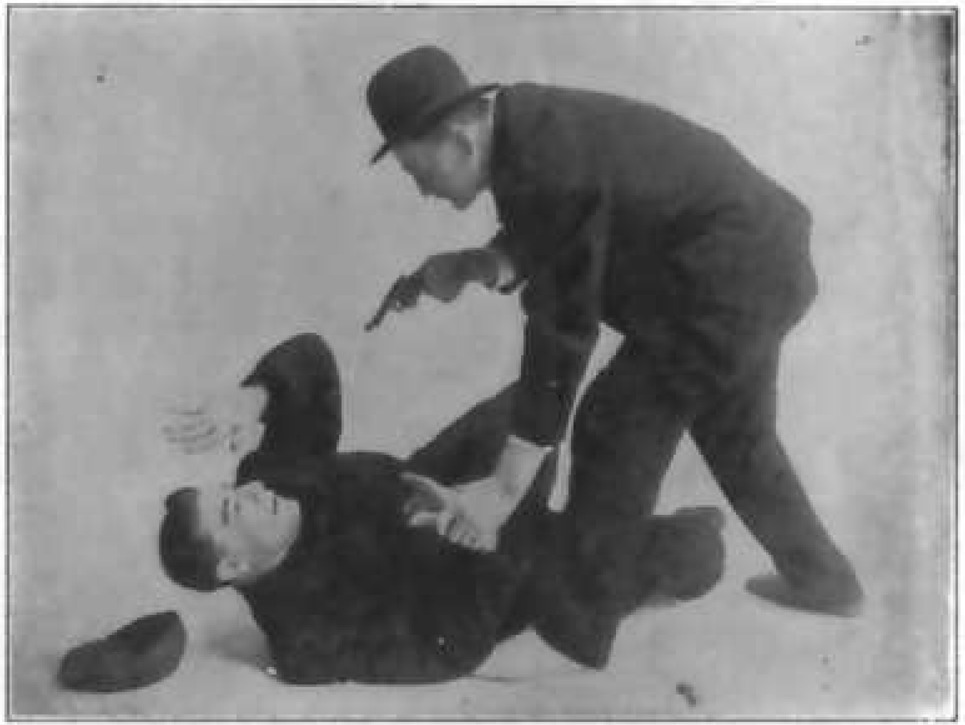


Plate 202—The Robber Under Control.

The Robber Under Control

By kicking the opponent's right foot with his own left foot, and with the same hold throwing the opponent backward with his left hand and arm, Burns easily brings him to the ground in the position shown in Plate 202. With this bar arm hold and his superior position Burns could throw the gun away and still keep his man under perfect control. In a serious position like that illustrated in these photographs it would be very much better to keep the man covered with his own gun until you could get assistance, or as you easily control the situation, you could force your man to get up and march ahead of you to the police station. I wish to emphasize again the fact that you must not foolishly undertake to disarm a man when he has you covered from some distance. Most all men of good judgment agree that when a desperate man has you in a desperate position that the best thing to do is to let him have his way for the moment and try to capture him afterwards.

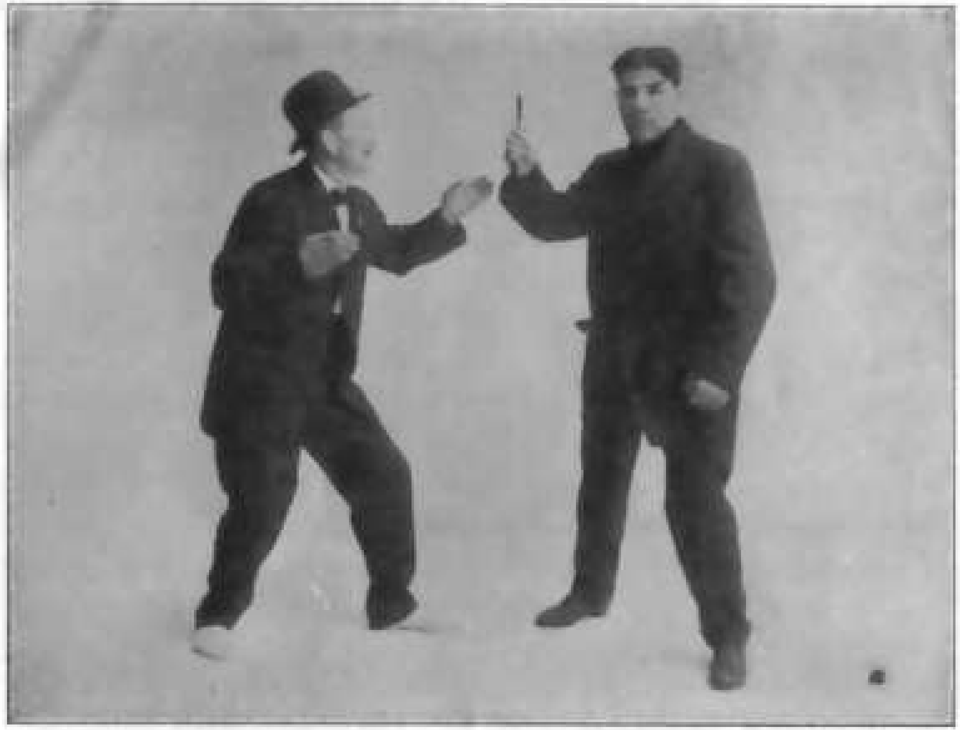


Plate 203—"Farmer" Burns Subduing an Insane Man Armed With a Razor.

The illustrations on this page shows you a true incident in the life of "Farmer" Burns. Some years ago an insane man armed with a razor spread terror in the community. He was finally captured and subdued exactly as shown by these illustrations. The photographs were, of course, posed for to be used in this book, but the movements are exactly the same as employed in subduing the insane man.

Plate 203 shows "Farmer" Burns approaching the man ready for an attack. Burns divided the attention of the man for the purpose of grasping the coat sleeve with his thumb on the inside of the sleeve and rolling the sleeve backward, which if properly done will make the right arm of the opponent helpless.

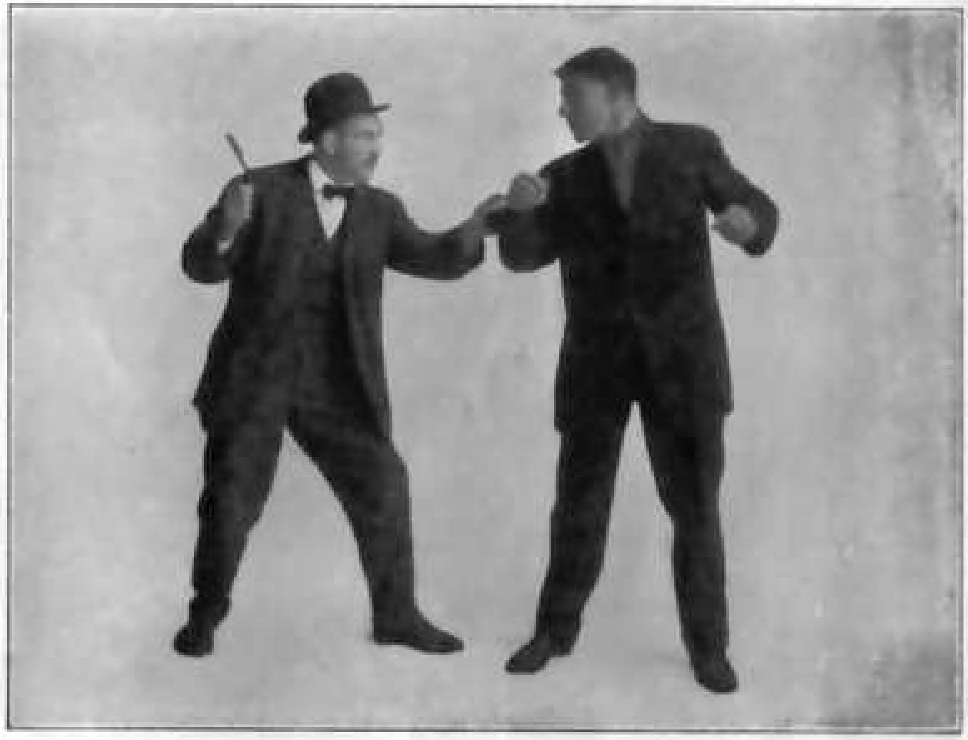


Plate 205—After "Farmer" Burns Had the Man Under Control

After "Farmer" Burns had the man under control, he had no difficulty in disarming him. The man is now reduced to a practically helpless position, provided, of course, that Burns' hold is accurate and he does not relax it for an instant. The secret of the hold is to use a tremendous leverage that makes the arm powerless and keeps the opponent's body far away from your own.

This method can be used in all kinds of self defense and can also be employed when disarming a man when he has a knife, revolver or other weapon. The great question of being ON TIME enters into this defense, the same as it does into all other movements in wrestling, self defense or Jiu-Jitsu.

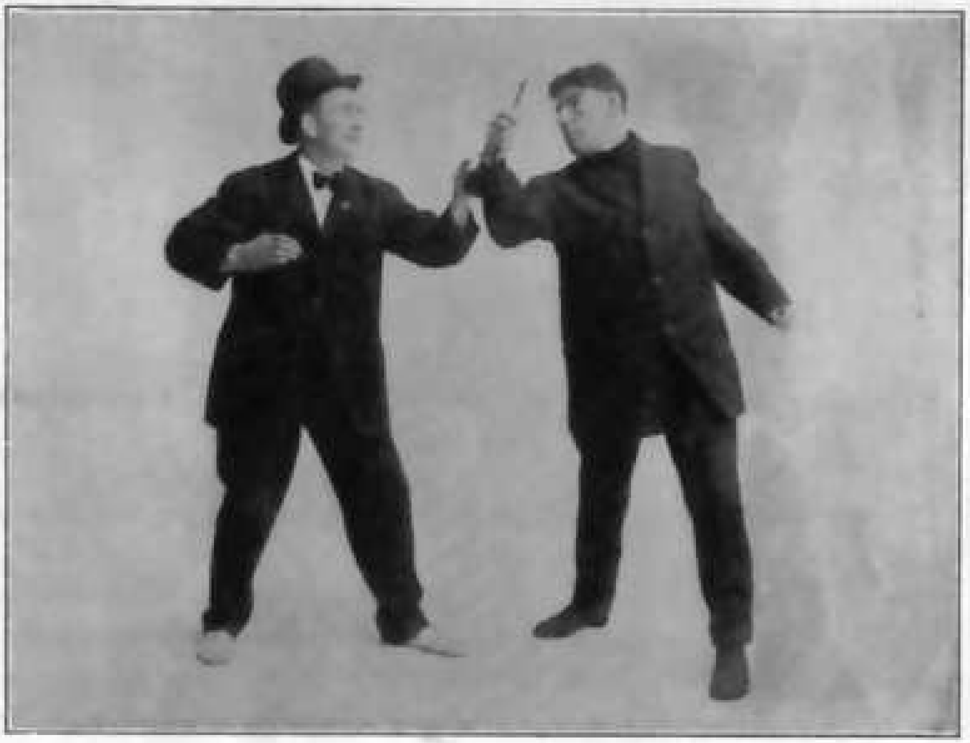


Plate 204—Grasping the Sleeve.

This plate shows the proper way to grasp the coat sleeve for bringing the man under control. The sleeve is grasped very tightly with the thumb inside and the sleeve is then rolled back quickly and the knuckles of the hands sunk into the forearm. The edge of the sleeve is drawn tight across the opponent's wrist. This hold is very simple, yet it is extremely clever and makes the man so powerless that he can neither strike, kick nor bite. Practice this until you can grasp the sleeve with great speed and accuracy. You will be surprised at the ease with which you can control the man with this hold.

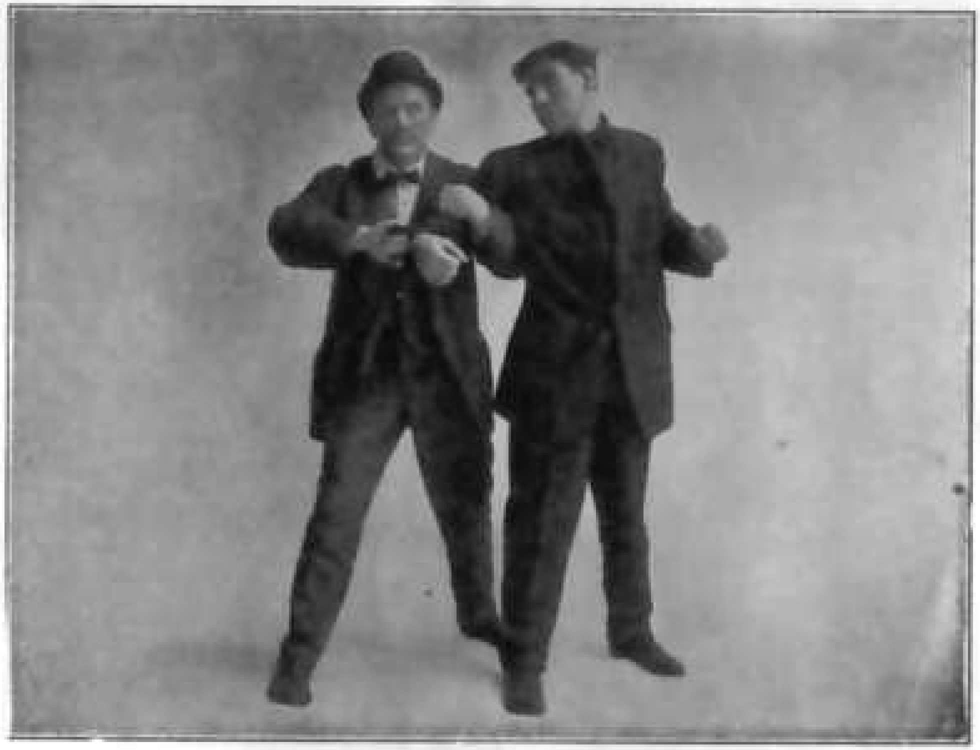


Plate 206.

Still retaining the grip on the sleeve, "Farmer" Burns throws his left arm under the opponent's right arm in the form of a bar, shown in this illustration. This puts the opponent somewhat ahead of Burns and makes it impossible for him to injure Burns in any way. With this hold the opponent can be held powerless until assistance arrives or the man can be taken away to confinement without difficulty, for he can be compelled to march along without resistance, for with this hold the arm can be bent and twisted, causing great pain. Practice this series several times every day and you will grow exceedingly skillful in their use.

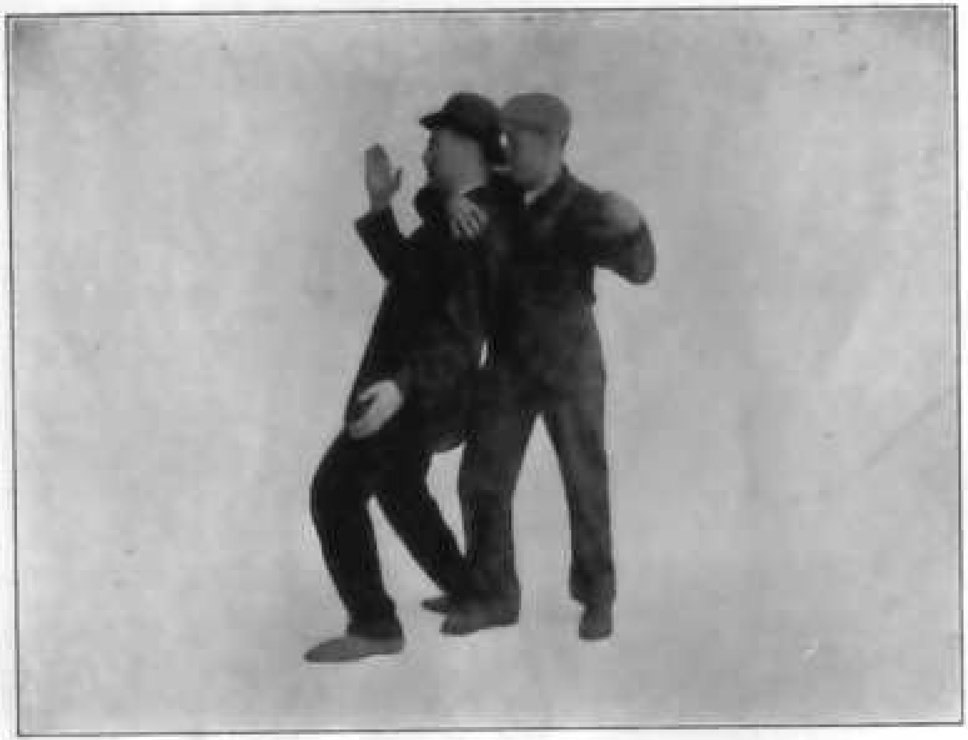


Plate 207—Attack From the Rear.

Attack from the Rear

This picture shows where a thug attacked "Farmer" Burns by rushing up behind him and throwing his arm around his neck, attempting a strangle hold. Before he secured the hold, Burns reached up and grasped the arm at the elbow and wrist in a strong, powerful grip.

Had the thug secured a real strangle hold, the chances are that Burns could break it by this hold. An attack of this kind is, of course, very unexpected, but the man who is thoroughly trained rarely loses his presence of mind and almost unconsciously uses the proper line of defense.

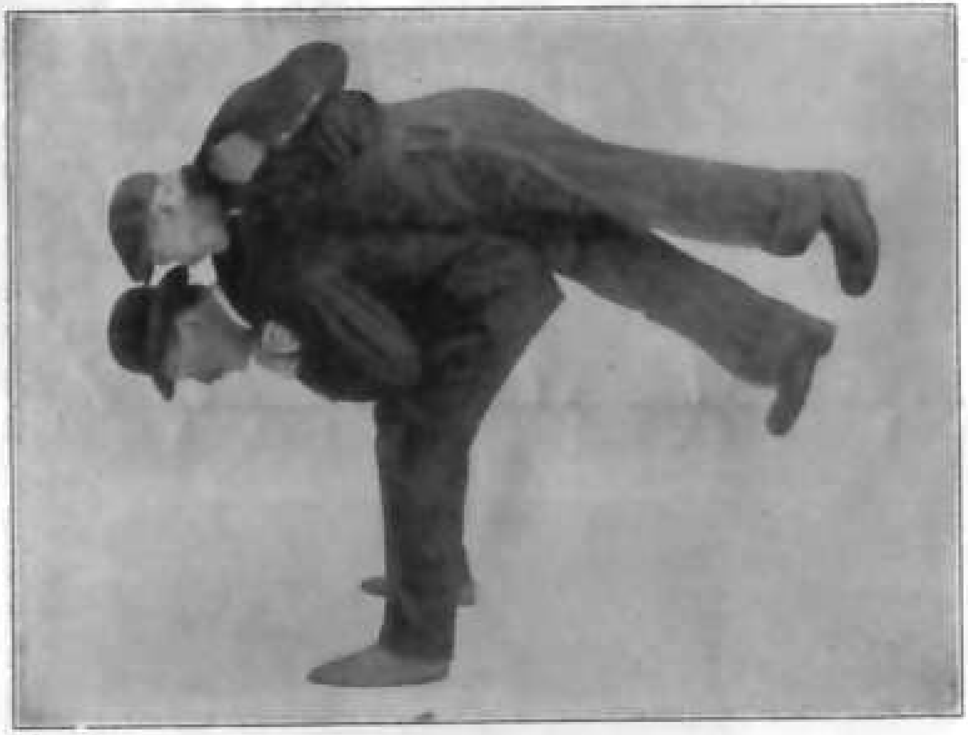


Plate 208—Throwing Opponent Over the Head.

Throwing Opponent Over the Head

The next movement from the preceding illustration is to bend quickly forward, holding the opponent's arm firmly against the chest, as shown in this plate.

The leverage that "Farmer" Burns has on the opponent is very powerful and it is with ease that he lifts his man entirely from the ground into the position shown in Plate 208. The opponent can do very little. While he might strike Burns with his free hand, yet his position is such that the blow would have little force.

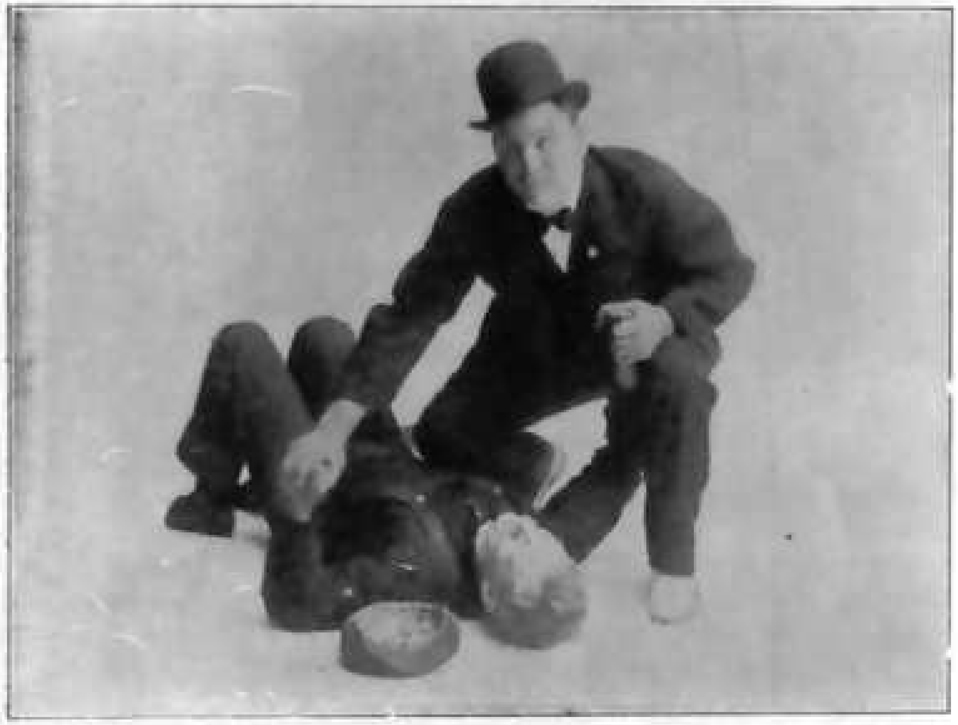


Plate 209—Bringing Opponent to the Ground in Powerless Position.

Bringing Opponent to the Ground in Powerless Position

Without hesitating in any part of the movement, Burns continues his work and throws the opponent over his head. The opponent naturally falls on his back with considerable force and in a position that he cannot recover from instantly. Burns grasps both hands, as shown in Plate 209, and at the same time throws his knee on opponent's stomach and has the man under complete control. In practicing this with your companion it would be best to use a mat in order to avoid any bruises or injury. In all of these exercises be careful and do not get too rough, for it is very easy to injure one another in practicing, and this should, of course, be carefully avoided.

The student, of course, understands that every hold and defense shown in my lessons can be worked equally well from either side and should consequently be practiced from both right and left sides.

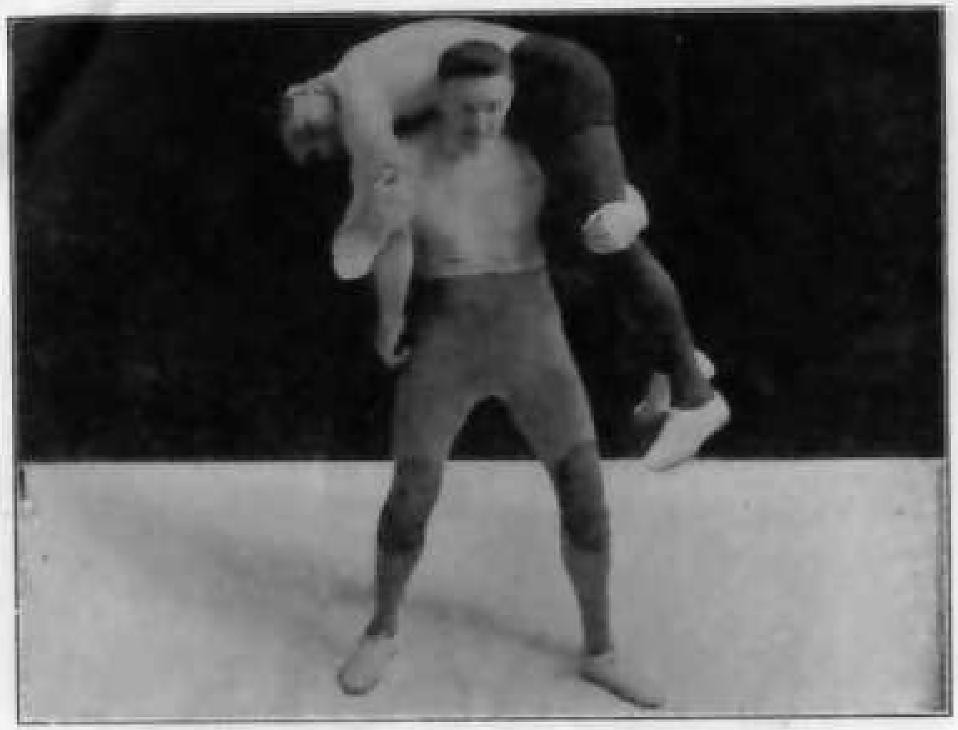


Plate 210—Arm and Leg Pick-Up.

Compare this illustration with Plate 80 in Book III. In making the pick-up from the ground with a leg hold, the opponent's arm can often be secured with the opposite hand, and when this opportunity occurs, the pick-up shown in Plate 210 should be used. This is a first-class wrestling hold and is also one that can frequently be employed in self defense, when diving for the leg, as is sometimes desirable when dealing with a thug. From this position shown in Plate 210, the opponent is thrown rapidly, over the head on the ground. In self defense the opponent can be slammed to the ground very hard and secured with some of the sure-holds, which I have already explained.

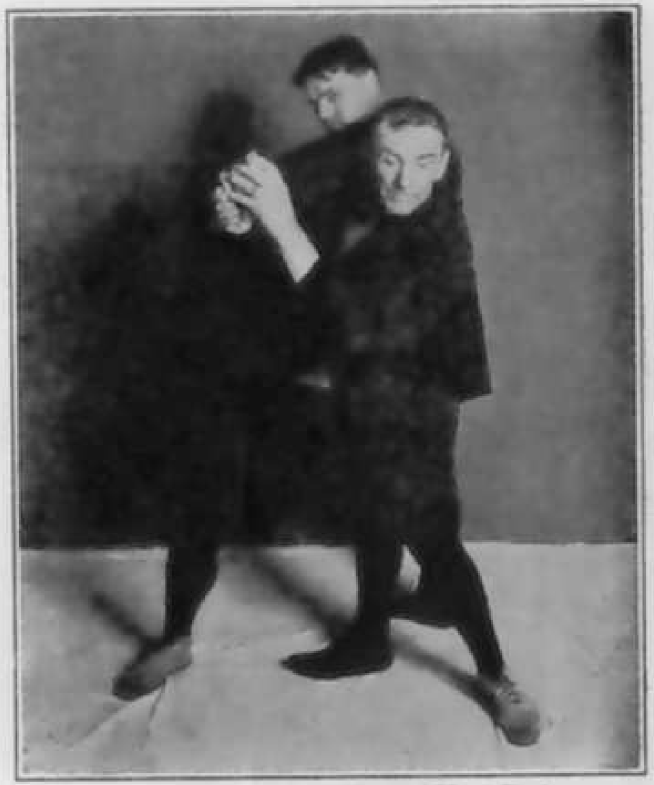


Plate 212—Getting Behind.

Plate 212 illustrates Burns passing under the arm. Note that the arm is being twisted. One of the important features of this hold is to retain the very powerful grip on the hand and wrist so that you can force the opponent to stay on the defensive, on account of the arm being twisted and helpless. You should also study all of your movements so that your own body is in strong position and angles all the time. Note that "Farmer" Burns is well braced and angled in Plate 212.

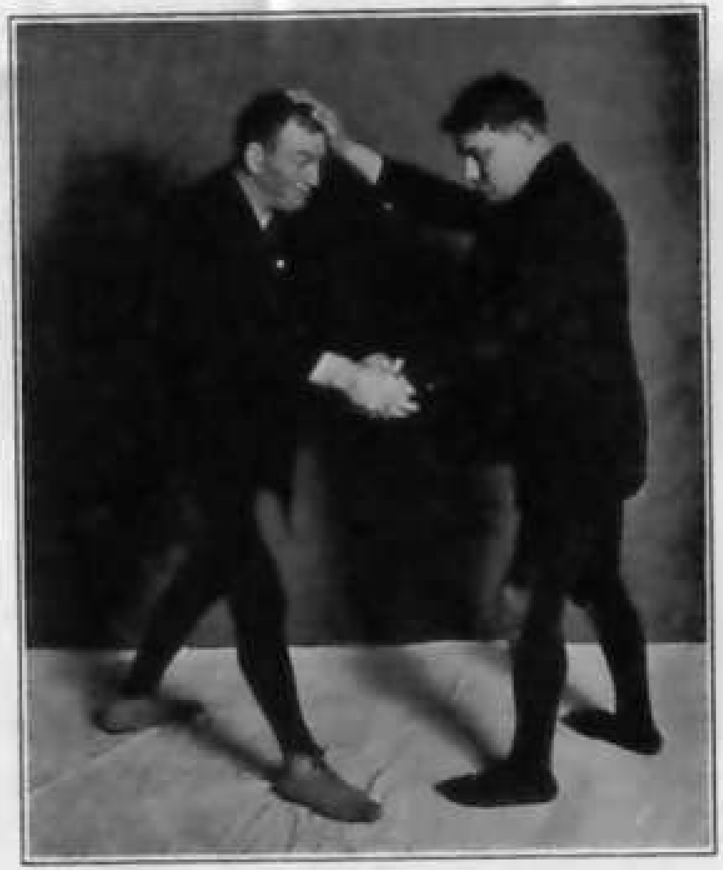


Plate 211—Preparing For Standing Hammer Lock.

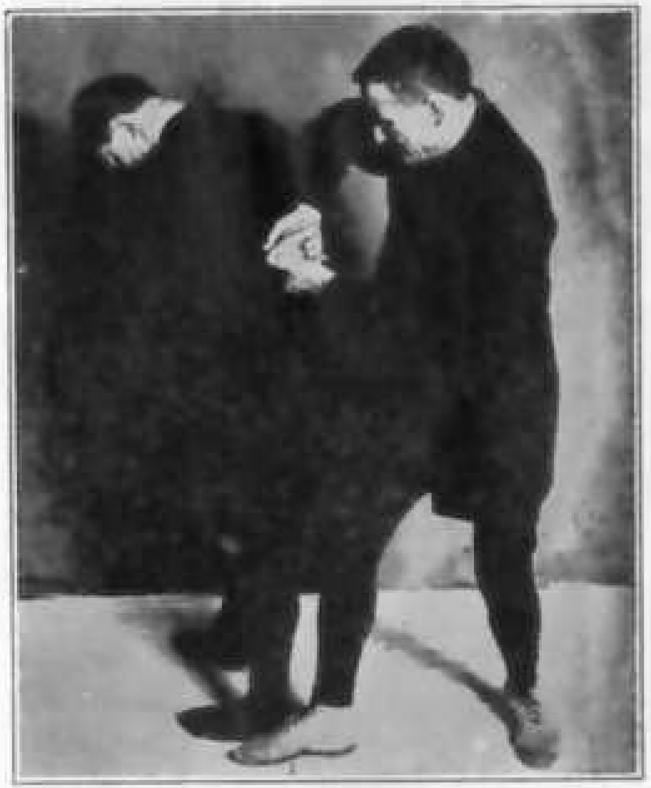


Plate 213—Burns Behind With Opponent Under Control.

Plates 211-212-213 illustrate an exceedingly clever method of bringing an opponent under control. These holds are very fine when wrestling and they may be also employed in self defense. I invented this plan many years ago, and I have used it with great success and I know of a very few others who have attempted it. I want you to get familiar with it.

In Plate 211 the opponents are facing each other on the mat. Burns suddenly grasps one of opponent's hands with firm grip in both his own hands, stepping forward and outward quickly with the same motion. He suddenly raises the opponent's arm high and passes under the arm with a quick, powerful rush, still keeping a strong hold on the hand and wrist.

This illustrates the position that Burns secures by rushing on through under the opponent's arm and turning the arm sharply inward and up the back. I want my students to fully understand that this is a series which must be performed with tremendous speed, otherwise the opponent will turn away from this hold in its beginning, or block it in some other way. When you have performed this hold and get into position shown in Plate 213, throw your foot against opponent's heel, stopping him from back-stepping, in an attempt to get away. You can also step further to the right with your right foot and throw the left foot against the heel and your knee against the opponent's leg, which will make even a better hold and more effective stop. You can now drop the opponent's wrist and grasp his upper arm with your left hand, giving you a tremendous leverage, which will enable you to force the hand further up the back and bring your opponent to the ground, completely under control.

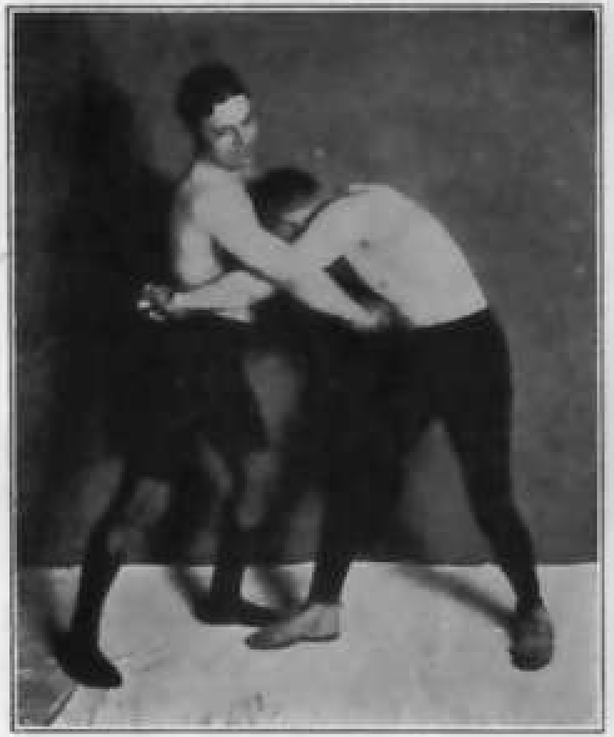


Plate 214—Back Hold With Head Against Opponent's Chest.

This is one of "Farmer" Burns' own inventions. It clearly illustrates the value of knowing tricks and holds that are not familiar to your opponent.

The ordinary back hold can be blocked and broken in several ways, which I have already explained to you. If, however, you can secure a back hold like the above, with your head against his chest, as shown in Plate 214, you have a hold that few men can resist. Study the plate carefully and observe the leverage. Push hard and suddenly with your head and pull quickly with your back hold and your opponent is helpless. By performing this with a rush, you can force the opponent over backwards to the mat and probably secure a fall, or if in self defense, you have your man in a dangerous position. Practice this trick until you are thoroughly familiar with it. The block would be for the opponent to twist quickly to one side before you get your head planted firmly against him.

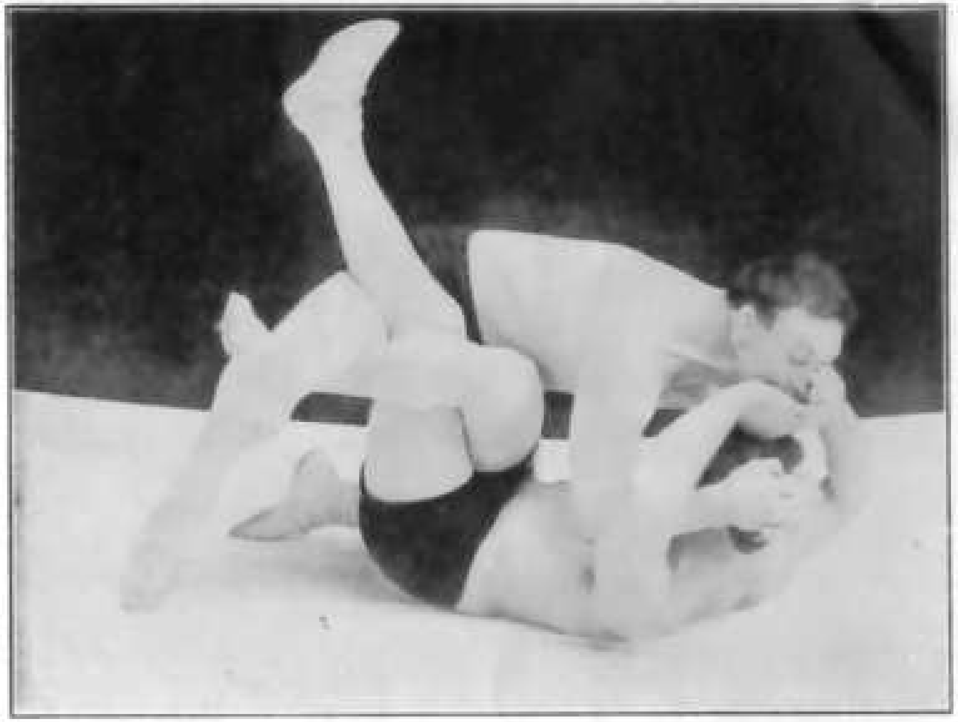


Plate 216—A Hold-Down Invented by "Farmer" Burns.

In your wrestling practice work this hold, and you will find that it can sometimes be secured from a general mix-up on the mat.

Study Plate 216 carefully, noting the position of every leg, arm and other parts of the body. This is really a trick hold-down and you will probably never be able to use it in wrestling or self defense, but it is an interesting hold-down to know, as you can often try it on your friends and surprise them with complete helplessness of their position. A study of this plate will show you that the under man is barred from moving in any direction whatever.

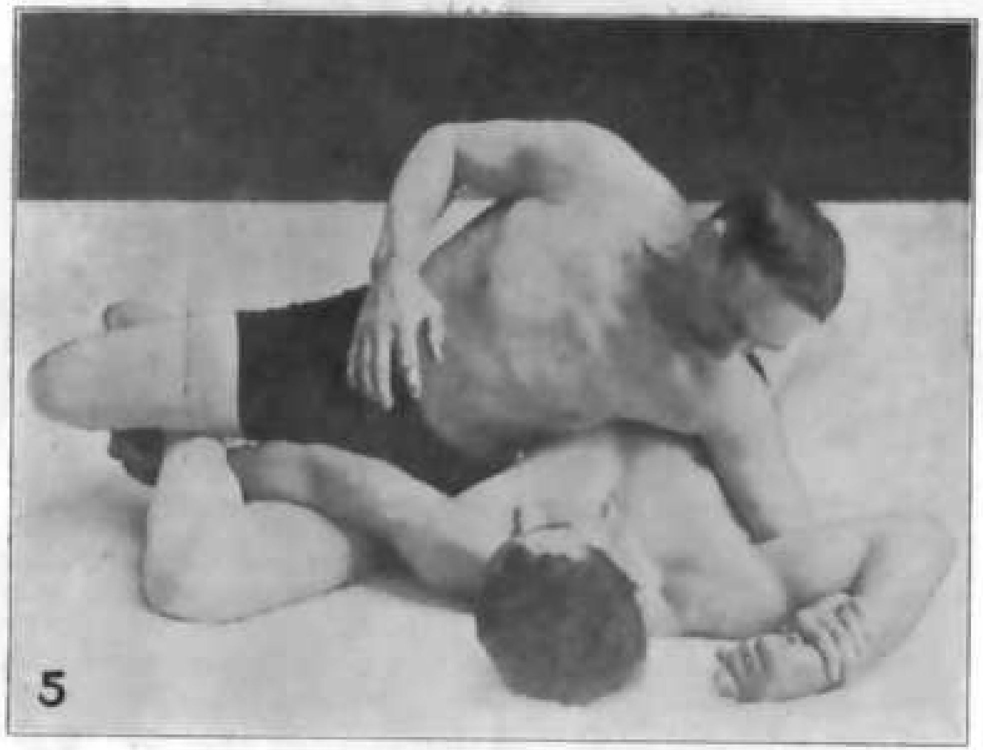


Plate 215.

This shows you a combination hold for pinning the man down and can be used both in wrestling and self defense. Compare this with Plate 34 in Book I. This is a more positive hold than Plate 34, as you have the opponent's right arm barred with your left hand and his left arm barred with a leg scissor hold. This is one of the greatest of all holds practiced in wrestling, and can be employed in self defense when you get your man under control and wish to hold him for some time.

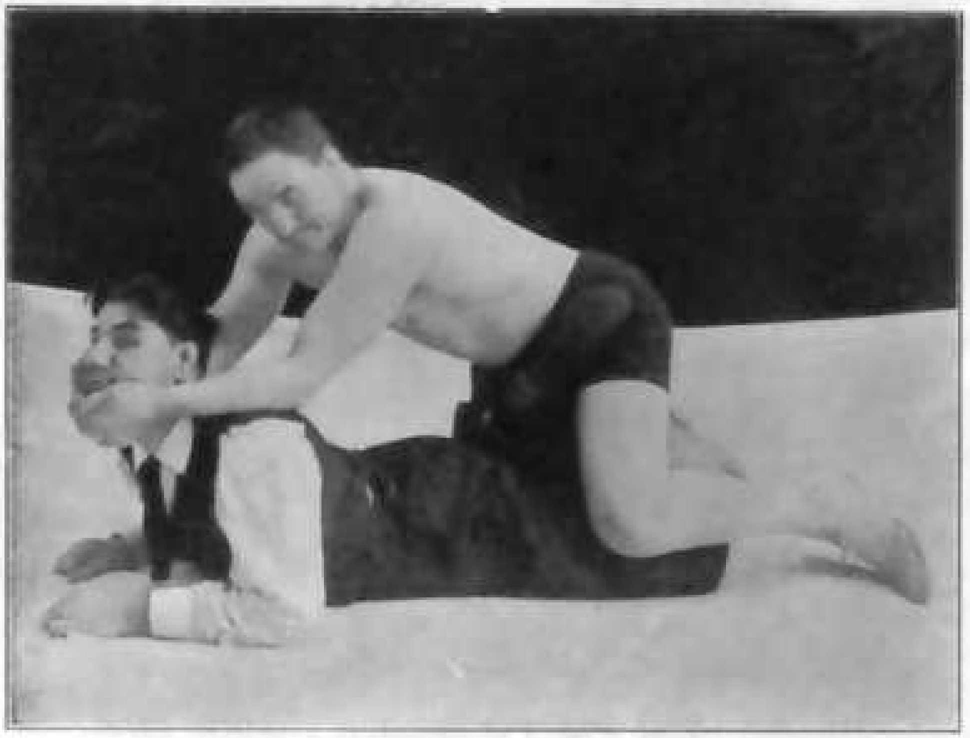


Plate 217—Another Way to Hold a Man Down.

Plate 217 shows you clearly a method of holding a man down on the ground or mat. Like hold shown in Plate 216, it is not very practical and the chances are that you will not have many opportunities to use it except as an exhibition and trick hold, but it is worth knowing. A little study on your part will show you why the under man is completely powerless and unable to move in any direction. These holds do not require much practice, but I desire my students to know them for they are considered the best of all trick hold-down holds that are known.

The Grip Hold

I now wish to teach you the grip hold that I have mentioned several times in my course of lessons. This hold is used in such positions as shown in Plates 125, 158 and 169, and all other holds where your opponent has an opportunity to break the hold by prying the hands apart by grasping your fingers. Plate 218 shows clearly how to lock your hands in such a way that all finger and thumb ends are completely covered, giving the opponent no chance to secure a hold on your hands. This plate shows two methods of forming the grip hold. Practice both of them when you are wrestling, so that you will grasp the hold unconsciously. Both holds are exceedingly strong and clever and you must learn them thoroughly and use them right along in your work.

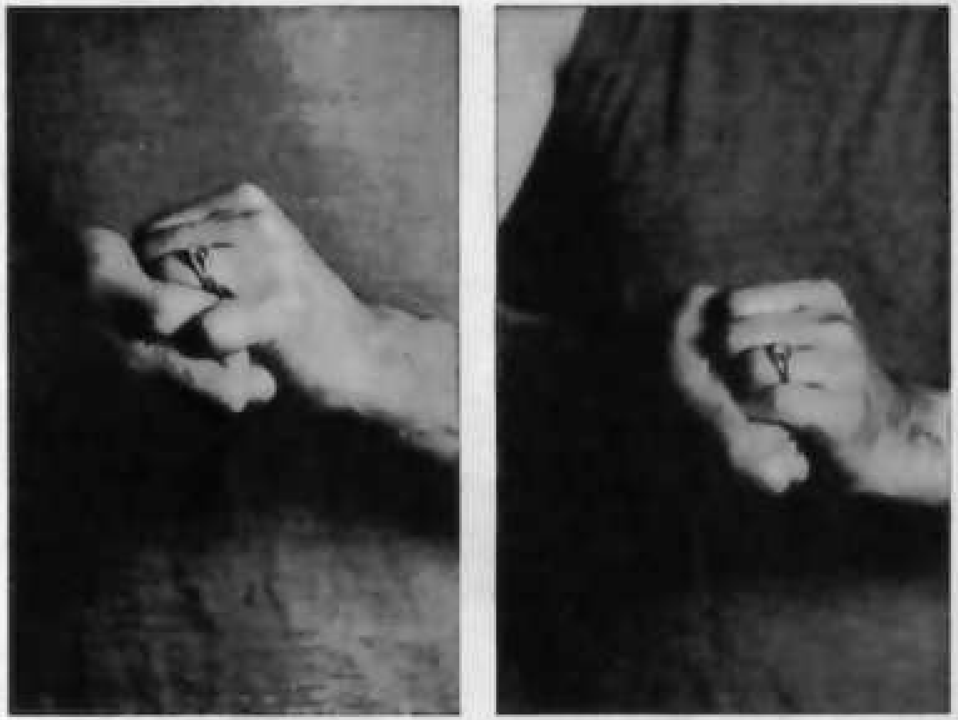


Plate 218—The Grip Hold.

The Wrestling Bridge

I wish to impress upon all my students the great value of physical training connected with the bridge exercises. I want you to practice bridge every day, for you can find nothing that will develop the neck and back muscles to such an extent as bridging will do. You already realize the importance of a very strong neck and it is entirely up to you to have a wonderful neck or not, depending entirely on the amount of study and time of practice that you give the subject. Study the position of the lower man very carefully and you will readily see every angle required for a successful bridge.

A strong, well developed neck is not only valuable to health and your personal athletic appearance, but it is imperative in wrestling.

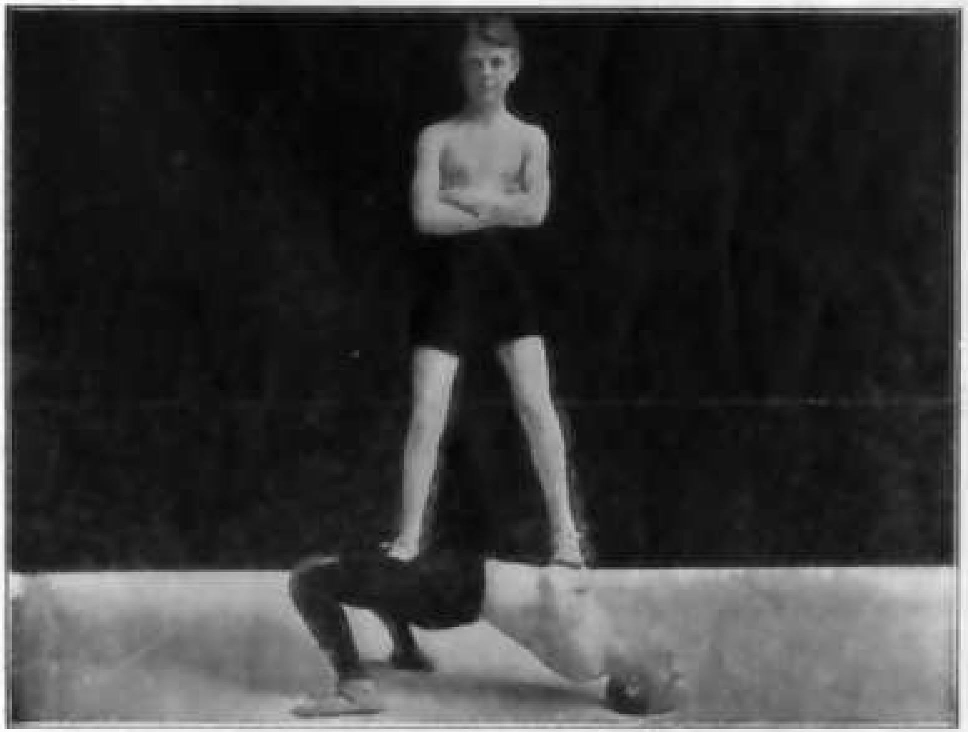


Plate 219—"Farmer" Burns' Sons Showing How to Bridge.

"Farmer" Burns Waiting for Time

This shows an illustration of "Farmer" Burns as he appears before a wrestling match. He has already met the opponent and shaken hands with him and is now waiting for the referee to call time, when he will make his lightning-like attack on his opponent. Note the wonderful development of the neck muscles. Also study the outline, which is correct and shows strength and power in every angle.

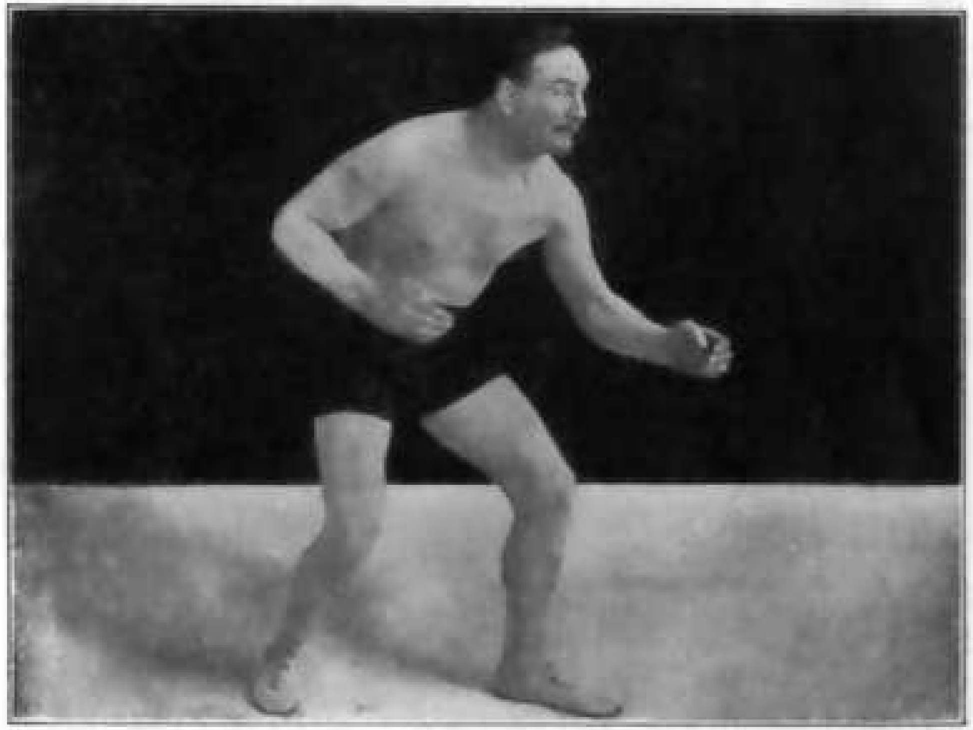


Plate 220—"Farmer" Burns Waiting for Time.

Plate 221—Frank A. Gotch.

This is a late picture of Frank Gotch. He was the greatest wrestler the world ever knew, and aside from his great strength, he owed his success to his wonderful development of speed, time and "mental stuff." I took Frank as a farm boy and made him WORLD'S CHAMPION.

Conclusion

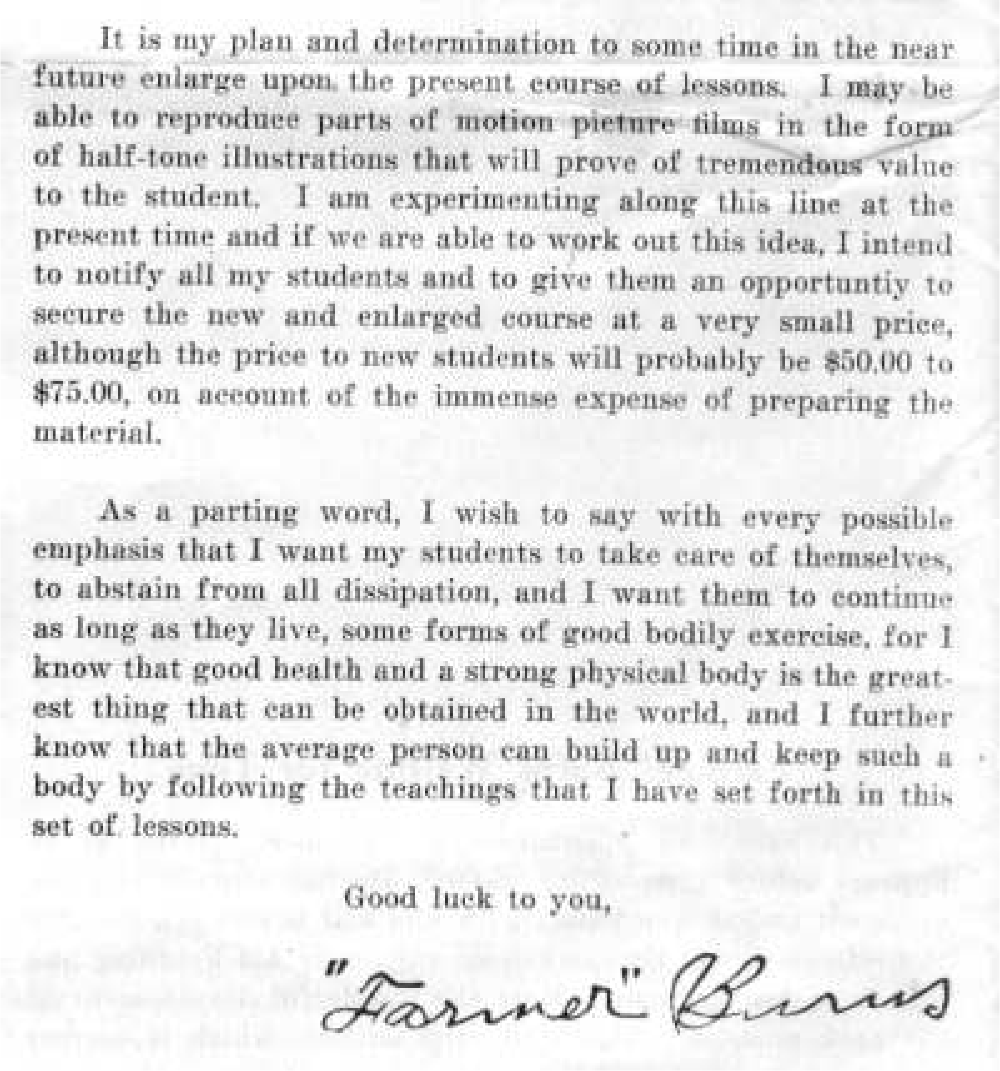
In presenting you with this book of lessons, No. VI, I complete my present course of instructions.

In these books I have tried to explain to my students clearly, and to show in plain illustrations, the great essentials of physical culture and wrestling.

There are, of course, thousands and thousands of holds, combinations and positions that could be fitted in between the photographs I have shown you, but nothing short of a moving picture film could depict the many changes of positions that take place in going from one hold to another, or in rapid mat work.

Wrestling is like music; the definite positions are the regular tones, but between these tones are all the sharps and flats, sub-tones and variations. I wish that I might present to my students motion pictures of wrestling, but as this is not possible I have prepared the photographs that I think will enable a student of average knowledge and intelligence to comprehend much of the great subject of wrestling.

There are a great many trick holds that are shown by fancy wrestlers and on the stage that are of really no value, but have the appearance of being valuable and complicated. I have tried to avoid such things and to teach my students only those holds and movements that will get the results.



It is my plan and determination to some time in the near future enlarge upon the present course of lessons. I may be able to reproduce parts of motion picture films in the form of half-tone illustrations that will prove of tremendous value to the student. I am experimenting along this line at the present time and if we are able to work out this idea, I intend to notify all my students and to give them an opportuntiy to secure the new and enlarged course at a very small price, although the price to new students will probably be $50.00 to $75.00, on account of the immense expense of preparing the material.

As a parting word, I wish to say with every possible emphasis that I want my students to take care of themselves, to abstain from all dissipation, and I want them to continue as long as they live, some forms of good bodily exercise, for I know that good health and a strong physical body is the greatest thing that can be obtained in the world, and I further know that the average person can build up and keep such a body by following the teachings that I have set forth in this set of lessons.

Good luck to you,

"Farmer" Burns

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